

Don't
MAGAZINE OF ART *O.S.*



GOLDEN GATE INTERNATIONAL EXPOSITION

ART EXHIBITIONS • ARCHITECTURE & PLAN

THE AMERICAN FEDERATION OF ARTS • WASHINGTON

MARCH, 1939 • FIFTY CENTS

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Lent by the Bargello, Florence, to the San Francisco Exhibition

Frans Hals: Portrait of Nicolaes van der Meer Frontispiece
Lent by the Frans Hals Museum, Haarlem, to San Francisco

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THE AMERICAN FEDERATION OF ARTS

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FRANS HALS: PORTRAIT OF NICOLAES VAN DER MEER. LENT TO THE OLD MASTERS EXHIBITION AT THE SAN FRANCISCO FAIR BY THE FRANS HALS MUSEUM, HAARLEM

WHAT WITH ONE FAIR & ANOTHER

WITHIN THE NEXT six months a number of us, perhaps two or three millions, will have traversed the United States twice, for we can't see both Fairs unless we do. If we don't see both we might as well give up and see neither. Otherwise, how escape those perverse people who will be so happy to insist that the Fair we did not see, completely outshone the one we did. So we have decided to see both and make the railroads happy. We do not expect to observe the Fairs with the brows too firmly knit. While our attitude will not glow with holy Chamber of Commerce pride, we shall not cast upon them the cynical gaze of those who expect the San Francisco and the New York Expositions to end all fairs.

Every so often men need fairs. Like poor Lennie in *Of Mice and Men*, when he asks George to tell him "how it's going to be", we go to fairs with great expectations. It's a circus unimaginable. It's an escape. It satisfies our craziest whims. The perfect fair goes from the sublime to the ridiculous as confidently as the work-a-day world treads the middle of the road. Every so often, in the midst of the great mass of tawdry daring, a jewel is set. New experiences meet our eyes at every turn and we are without the standards gained from our normal experiences so that our capacities to estimate are given entirely fresh exercises. For this reason we hope the whole country will carom between New York and San Francisco.

It is a propitious moment for the East and the West to entertain each other. If each is a good host to the other, and the eagerness to profit materially by the occasion is not excessive, a forward step may easily be made toward a homogeneity of great future value. Our own slight experience is that crossing the country makes better Americans. We have no objection to local pride. It adds color and character to life. But local prejudices, which lessen the sympathy of one part of the country for the problems of another part, are distinctly reactionary forces. Against these a jaunt to both Fairs will be a healthy antidote.

And what will the millions see in the way of art? As color reproductions, casually raucous, hurl themselves headlong after torrents of black and whites through the press of the country, it begins to look as if San Francisco were handling the subject of art with considerably more comprehensiveness and with greater understanding than New York. While New York was still in a state of argument and couldn't make up its mind whether it would try to weld art into the Fair, or follow traditional fair methods and hold a great exhibition, San Francisco sent forth Roland McKinney, one of those museum directors who is actually alive to the contemporary, in quest of paintings that would represent the artists of all parts of the country. To judge by photographs chiefly, and also by a certain number of originals, Mr. McKinney has succeeded in assembling a more broadly representative exhibition of contemporary American painting than any previous fair has held. He has selected without favor.

Mr. McKinney had a long head start on New York. When the artists finally convinced New York that its Fair was not doing the right thing by them, New York woke up and se-

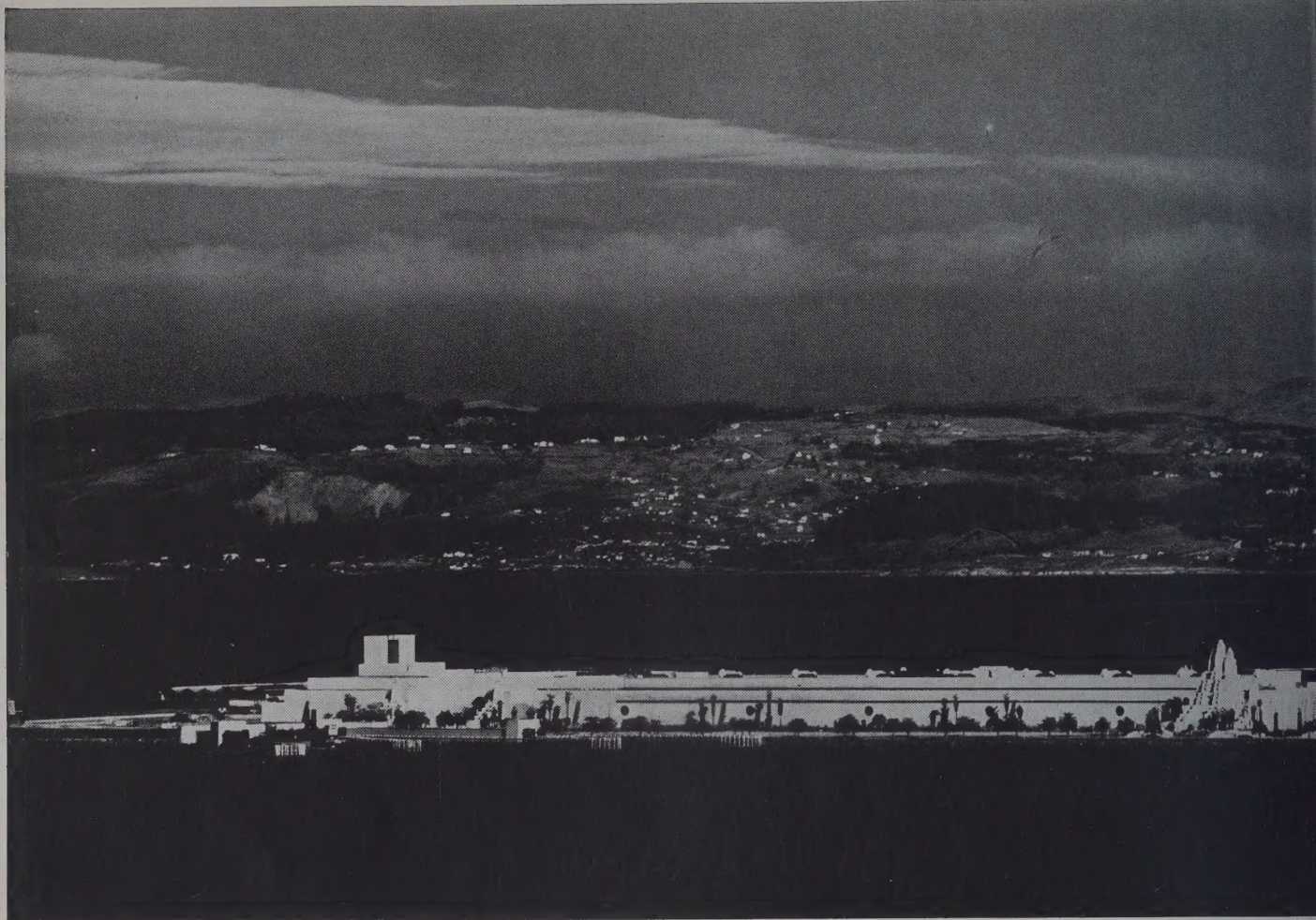
lected Holger Cahill to organize its exhibition of contemporary American painting and sculpture. Mr. Cahill knows the country well and as Director of the Federal Art Project, he is probably in touch with as many artists as any one in the land. To make up for lost time he promptly dropped a net of local committees extending from the Atlantic to the Pacific. The passion which New York artists have developed for organization has been given full play by New York's Fair. We feel safe in saying, however, that Mr. Cahill will undoubtedly find his way through the maze of committees to the organization of an impressive show. As a matter of fact the opportunities offered by San Francisco and New York to study American art of today are such that we do not see how any citizen can afford to miss either Fair.

We are looking forward to our Fairs for other reasons. Dr. Walter Heil, Director of the de Young and Legion of Honor Museums, was sent forth to Europe, even as Mr. McKinney was sent through America. The reports of his success are fabulous. To put the matter with complete world's fair regardlessness he apparently helped himself to a couple of great Italian museums which he brought back under his arm. Nor has San Francisco forgotten contemporary European art. Dr. Grace L. McCann Morley, Director of the San Francisco Museum, has assembled that section of the exhibition.

But the mere occidental world is by no means all that is represented at San Francisco. No such limitations would satisfy the Golden Gate. Not in vain does that look to the Pacific. Not in vain is it a part of the West Coast. Messrs. Langdon Warner and René D'Harnoncourt have been commissioned to bring forth and arrange the treasures of their respective worlds and word comes from California that even the undeclared Japanese-Chinese War has not prevented Mr. Warner from effectively carrying on. To augment the fine arts and make the picture complete, Dorothy Liebes, skilled craftsman herself, has arranged an exhibition of decorative arts.

Altogether it looks as if San Francisco, having built the ideal site for a fair its own size, had remembered that Chicago's Fair was literally made by the astounding exhibition of art which Chicago Art Institute assembled for the occasion, and had learned a little more from the past than New York. But we shall see what we shall see. The newborn airport in San Francisco is a setting which in itself arouses man's amazement. Those two bridges are world's fairs in themselves. They prepare you for all the astonishments. Whether you look up to them or down from them they are staggering.

New York has its millions and its might and it means to make them count. In exercising its might it may overshadow its own Fair, making it seem in comparison a scraggly suburb of astounding mien. San Francisco, on the other hand, appears to have held dominion over the situation as a whole. Perhaps the only mistake that a fair can make is to be boring. Apparently no one is bored if the neck is craned. They are already craning at the Golden Gate and the publicity from the Empire State Building promises that at the New York Fair also all necks will crane—to the cracking point.—F. W.



PAGEANT OF THE PACIFIC

BY ALFRED FRANKENSTEIN

THE GOLDEN GATE International Exposition bears the proud sub-title, *A Pageant of the Pacific*. The indications at the moment of writing, less than three weeks before the opening date, are that it will partly live up to its Pan-Pacific pretensions, particularly on the side of art and architecture, and will partly fall short of them.

When the Fair was first projected one could foresee a great congress of cultures here in San Francisco Bay, with the music, theatre, dance and ceremonial of all the Oriental and Western American peoples authentically represented. One remembered that Claude Debussy had spent long hours listening to the music of the Orient at the Paris Exposition of 1889, with what results the whole world knows, and had looked forward to results at least equally fruitful and significant; but of all of that nothing has so far materialized. Even Western music has so far been signally slighted. To date the Fair has engaged two bands and a number of popular musical "entertainments." The participation of the San Francisco Symphony Orchestra has not been officially assured, although at least a brief schedule of orchestral concerts will probably be forthcoming.

In short, no one knows at the present moment just what is going to happen as regards music, dance and theatre on Treas-

ure Island. One hears of much, but little so far has been officially confirmed. Unquestionably there will be recitals and orchestral concerts of many sorts, but the only thing of this kind at present clinched is a series of twelve performances by the Coolidge quartet sponsored by Elizabeth Sprague Coolidge. The Federal Theatre Project, however, will have an extremely elaborate series of presentations comprising the "Living Newspaper," ballet, operetta, contemporary plays and, perhaps, condensed versions of the classics similar to those so successfully given by the Globe Theatre group at the Chicago and San Diego expositions.

This uncertainty regarding all the cultural activities of the exposition, the art exhibition alone excepted, compares unfavorably with the record of the San Francisco Fair of 1915, but not altogether unfavorably with that of the New York World's Fair of 1939, which appears, musically speaking, to be in a somewhat similar jam, although its musical announcements have so far been less vague than those given out here. At any rate the music committee of the 1915 fair was active two years before the gates opened, and had everything in order long before the first day. The great, permanent gift to the city which the 1915 show left behind was the San Francisco Symphony, which had, to be sure, existed modestly



The Golden Gate International Exposition is placed on Treasure Island in San Francisco Bay. Later the island will be a thriving airport. At the right end of the island are the two hangars one of which, with additions, houses the art show, the other, appropriately, an air display

since 1911, but did not become a world orchestra until the fair created the opportunity and necessity for it to enlarge its personnel and engage a commanding figure as permanent conductor.

That development of 1915 is typical of what world's fairs can do for the communities in which they flourish. Things are enlarged and extended during the festival period, and when the festival is over, they often remain enlarged and extended, to the great benefit of all concerned. The M. H. de Young Memorial Museum was the direct result of the San Francisco Midwinter Fair of 1894, the Field Museum came out of the Chicago Fair of 1893, and similar long-term results can be traced in St. Louis, Philadelphia, and other cities that have, for brief periods, been festive hosts to the world.

It is not too late for something of the sort to happen in San Francisco in 1939, although the form it may take is as yet imperceptible. On the first day of February all one can see is that the Fair, which opens on February 18, has definitely signed contracts with Edwin Franko Goldman, Mae West, Sally Rand, Eddie Cantor and half a dozen big shot dance band leaders, while apparently forgetting all about the congress of cultures and neglecting Pierre Monteux, the Symphony, and all related things.

This, one suspects, is not due to a cynical estimate of the tastes of the Western public, but is probably caused by what

the eloquent Arthur Caylor of the *San Francisco News* calls "no dough trouble." The plant on Treasure Island has cost a mint, and the price of its upkeep is terrific. Therefore, some things will have to wait until the half dollars begin to drop into the turnstiles, and some estimate of income can be made. Symphony orchestras have to be underwritten, but nudity underwrites itself.

The record of the exhibitions, on the other hand, is extremely fine. These are being covered by other contributors to this issue. All the treasures of the Orient, ancient and modern, have apparently been dumped into Langdon Warner's lap for the Pacific Basin show, which will include an extensive representation of Pre-Columbian American things as well as those from the Asiatic side of the Pacific. Walter Heil has secured the cooperation of European governments for the showing of an epic collection of paintings and sculpture, including such considerable items as the Botticelli *Birth of Venus*, Michelangelo's *Virgin and Child with the Infant St. John*, Raphael's *Madonna of the Chair*, a dozen or so van Goghs never before shown in this country, and so forth and so on. The contemporary art exhibition will be largely American in its make-up, with several hundred canvases collected throughout the country by Roland McKinney and Grace L. McCann Morley. Dorothy Wright Liebes has gathered together an enormous international display of decorative arts.



Helen Forbes: *The First Garden*. One of the murals by this San Francisco painter in the easternmost Garden of the South, Treasure Island

There will also be important exhibitions in units other than those of the Fair itself. The California State Commission, which has jurisdiction over an extremely good and interesting complex of buildings ranging from a replica of a mission to a clean, modern exhibition hall for Los Angeles and other southern counties, will have a big show of work by Californians, and for the Federal Building René d'Harnoncourt has gathered one of the finest collections of American Indian art ever shown.

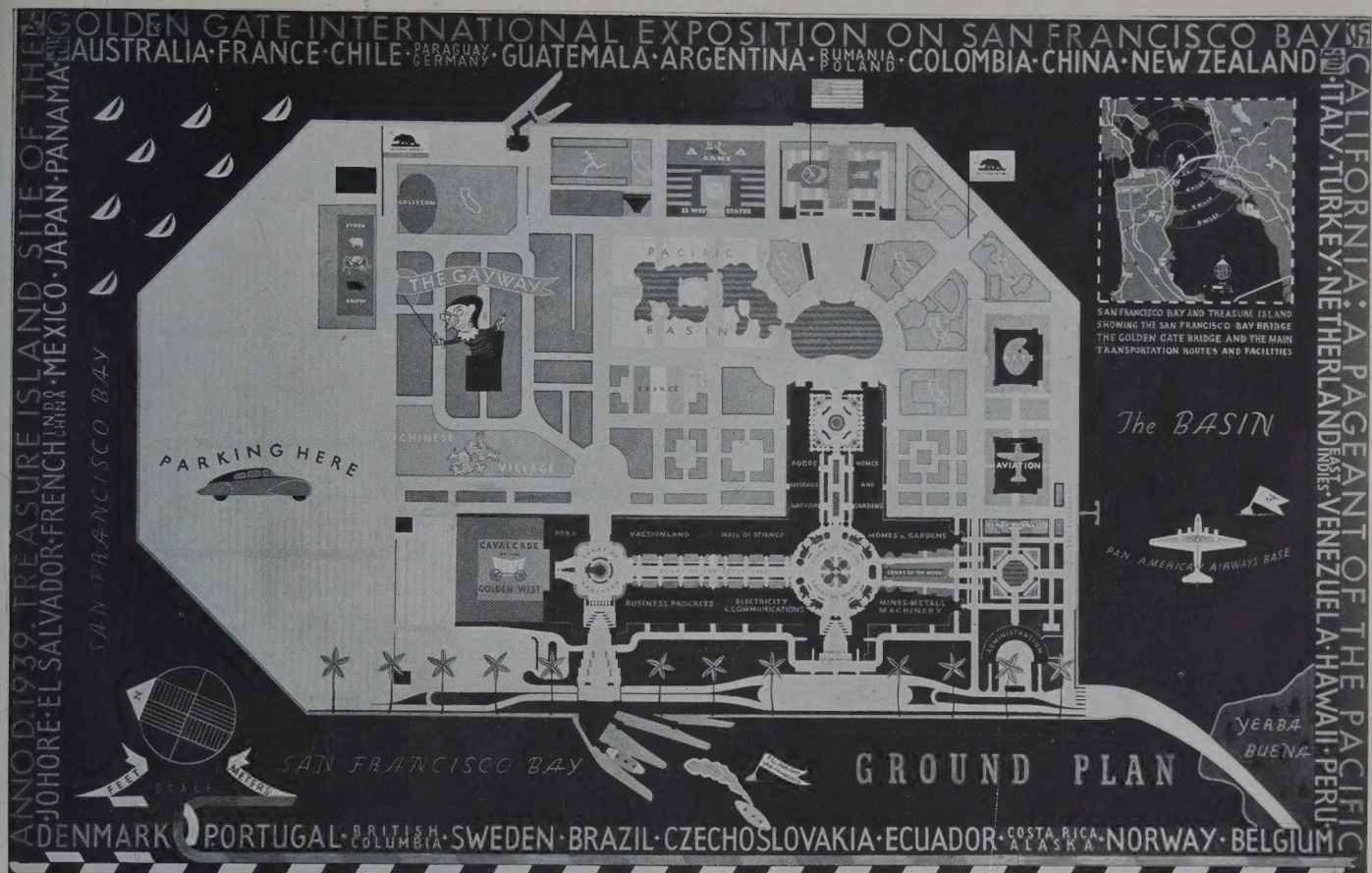
The architecture of the Fair is extremely complex and various in intent and quality. The exposition itself is responsible for vast courts and exhibition palaces, set on an island that was a mere shoal in the bay two years ago, a heap of mud a year ago, and is today a miracle of gardening and planting, with huge avenues of palm, olive and yew, vast plots of grass and beds of flowers. The courts and palaces aim to synthesize all the styles of the Pacific, and are sometimes successful and sometimes not. The gigantic west wall that shields the island from the wind is tremendously impressive. So are the big, majestic elephant towers above the main gates. Timothy Pflueger's Court of Pacifica, with its clean, big surfaces and its sweeping circular design, is much the best of the courts. Ralph Stackpole's colossal statue of Pacifica in this area, the big colored relief by the Bruton sisters symbolizing the religions of the Pacific, and the many small, lively characteristic figures about the fountain, by Cecelia Graham, Sargent Johnson, Brents Carlton, Jacques Schnier and others, all help to form the liveliest and most imaginative of the courts erected by the Fair itself.

Elsewhere the courts are all notable for beautiful indirect lighting, for an occasional architectural feature like Lewis Hobart's *Arch of Triumph*, and for some excellent murals and sculptures by such artists as Franz Bergmann, Helen Forbes, Dorothy Puccinelli, Hugo Ballin, John Stoll and Millard Sheets. The Sheets mural, however, is symptomatic of what is wrong with the courts as a whole. It is a symbolic affair done with great gusto, but it is faked to look like a mosaic.

In the vast territory outside the courts are many architectural features of considerably greater value. The women's club house by William Wilson Wurster is a gem and a joy. The Federal Building is monumentally modern and well made, except for a screaming, chaotic mural on its main facade. The Pacific Basin area is, from the architectural point of view, the soundest unit at the Fair. About the modestly modern Pacific House (with interior murals by Miguel Covarrubias) are grouped structures characteristic of many Pacific countries. Brazil and the Argentine magnificently assert their international modernity. Mexico, Chile, Salvador, Ecuador, Peru, Costa Rica, and other Latin countries reflect the Spanish-adobe way of life. The Philippines, Jehore and Japan are both exotic and authentic in their architectural manifestations, while in the midst of it all is the little Australian building, as prim and conservative as a suburban bank.

These, then, are random notations made, perforce, when the show was still unfinished, the exhibits uninstalled, the crowds absent. When it all gets going, and the many fountains are running, the flags are rippling, the bands are playing and the seductive odor of hot dog wafts through the Portals of the Pacific, down the Court of the Seven Seas and across the Court of Honor, it will all come to life and take on zest and power and swing.

We are all going to have a good time here. We are going to be amused and flattered, challenged, inspired, educated and intrigued. There it stands, as huge and complex and bewildering as any show the world has put together, and all the world will be there, and we trust will find it good.



Ernest Born's sketch for the directional map-murals painted at the entrances to the Golden Gate International Exposition. The maps as installed are forty feet wide, incorporate a few changes in accordance with final plans of participating countries, placing of exhibits, etc.

THE BUILDINGS AND THE PLAN

BY F. A. GUTHEIM

SAN FRANCISCO is the Victorian city of the Pacific, the Boston or Philadelphia of the West Coast: this one detects in its pace of living, its décor and its governing personalities. We can hardly be surprised then at the general conception of the Exposition and the architectural taste displayed. In the same moment we can hardly escape the reflection that what may be forgiven in the name of localism must certainly be condemned from the point of view of any national concern. The one really magnificent opportunity—creating a positive and sensational alternative to the New York World's Fair—has been lost. Here and there on Treasure Island glimpses of the Fair that might have been can be detected. But the general will to create that Fair did not exist.

The Fair that might have been, and that lived in the minds of more than a handful of San Franciscans, was a Fair that would have done more than celebrate the building of two great bridges—as the Fair of 1915 celebrated the rebuilding of the city after the Fire. This Fair, that is today little more than a vision, would have cemented the morale of the entire Bay Region, proclaimed the true commercial and agricultural greatness of these cities, displayed the richness of their agricultural hinterland and the pleasure resources of the Western states. It would have pushed to the fore the work of those artists and architects we are accustomed to thinking the best in this re-

gion: the Hilers, Neutras, Grabhorns, Borns, Sternes, Stackpoles, Churches, Wursters—in short, the really first class people in creative work. It would have shown us what first class art, first class music, first class opera, first class architecture and first class management could accomplish. But instead of this marshalling of genius we have a triumph of mediocrity, conservatism, the staleness of the compromised and the deadness of the average. At least it is not the regimented and pompous mediocrity of the New York Fair, with its crushing architecture of Chicago, 1933, and its pretty literary allusions to steamships, oil tanks and wheat. If the New York Fair presents the holy facade of finance capitalism—or "welfare capitalism" as we see it in General Motors and the A. T. & T.—the Golden Gate Exposition is a small businessman's Fair, bawdy with advertising and frenzied competition.

The result is that where everything in the New York Fair is held down to the same level, a genuinely good idea in San Francisco—free from the ennobling influence of a dictatorial Board of Design—could sometimes finagle its way to the surface and find expression. The remarkable and lucky thing is that this has happened to such an extent that one whole corner of the Island has an entirely different character from the



Air-view of the southeastern corner of Treasure Island. The Fine Arts Building lies in the right foreground, at the top to the left is the Federal building of which Timothy L. Pflueger was architect. The intervening area contains most of the buildings of the California group

main part of the Exposition. Whatever architectural interest or significance the Exposition has is here, and not with Mr. Brown's *Tower of the Sun*, the late Mr. Kelham's rococo *Court of the Moon* and the other examples of "atoll architecture" or whatever kind name may be invented by a weary publicity staff to hide the fact that it's the same old stuff all over again.

After the majority of the Board of Design of the Fair had made the initial decision to do the general plan and design the principal buildings, they created a large formal composition that would (1) result in a newsworthy architectural piece, adding lustre to the reputations of the designers and advertising the Exposition; (2) give the Island that wedding cake look when seen from San Francisco (this is the view you see on the postal cards); and (3) protect the remainder of the Island from the prevailing trade winds.

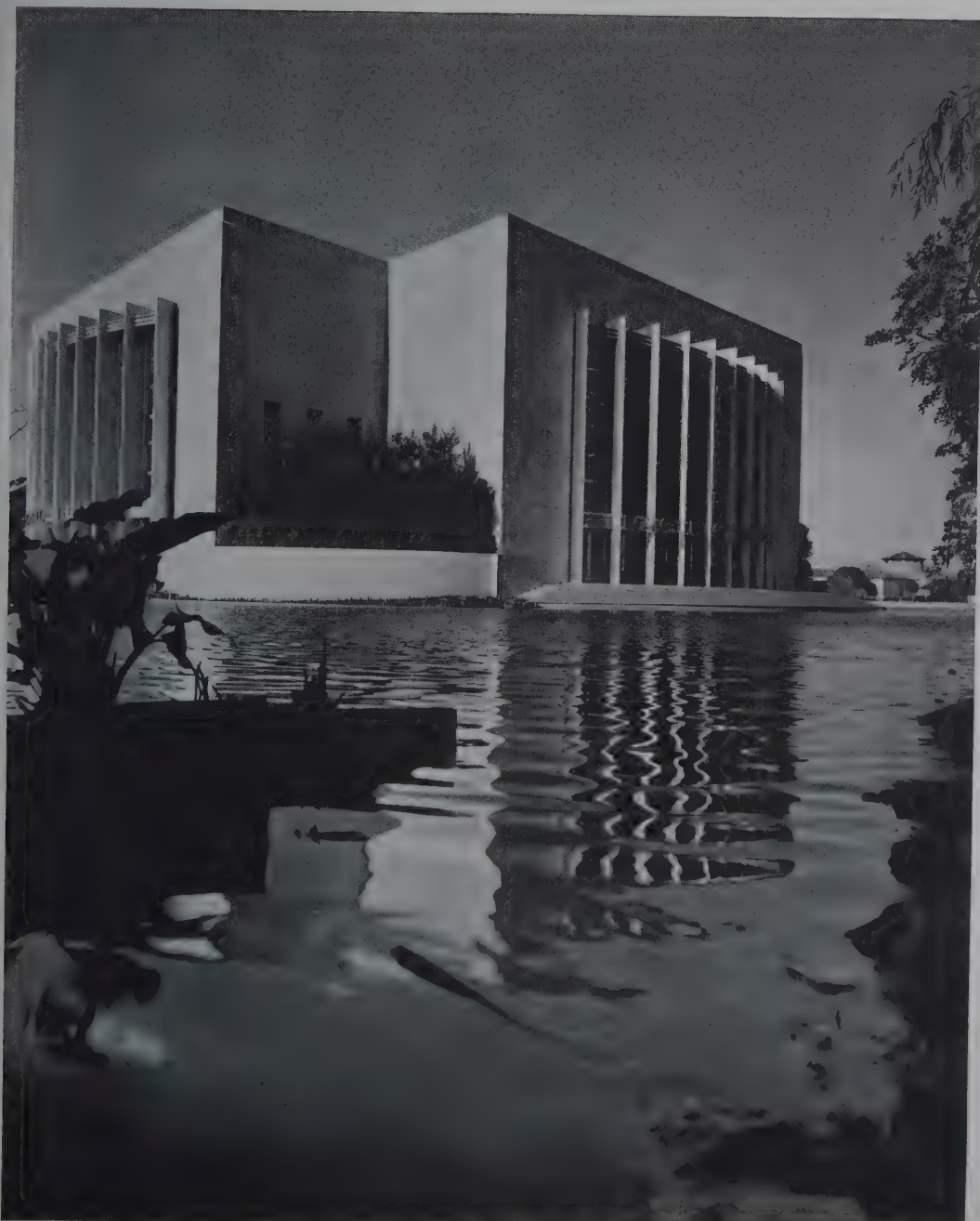
These buildings are done entirely in ornamental plaster and, while resembling them superficially, are distinctly inferior to the late Bertram Goodhue's designs for the San Diego Exposition of 1915, many of which are still usefully standing in Balboa Park. The general character of these huge exhibition pavilions is heavy and nervous, with plaster elephants and other badly conceived and badly located sculpture appearing at intervals. The planting in the court furthers this impression.

The balance of the Fair was laid out in lots and rented, subject only to certain general restrictions on the part of the Fair as to structural provisions, particularly one to insure the continued use of plaster. However, in that considerable section of the Fair occupied by the California State group, the Federal Building, the Arts Building, the Women's Club, Pacific House and some minor structures, this restriction appears to have been escaped, and a whole quarter of the Fair has sprung up lightly built in plywood.

From any architectural point of view this group of buildings constitutes a "fair within a fair," being in every respect lighter, more attractive, gayer, more suitable, more modern, more economical and more imaginative than the "official" architecture of the Fair. That this area also contains the most interesting and important exhibits in the Fair is a circumstance that carries out and makes fundamental the distinctive quality of the architecture in this sector.

Curiously, it is the State and Federal Government buildings—usually the worst designed buildings in any exposition—which have led in this development. This can hardly be counted as less than a personal triumph for Mr. Timothy Pflueger, the principal architect for both buildings. While not a designer of great originality or force, Mr. Pflueger has amply

*The Yerba Buena Clubhouse.
William Wurster, architect.
Clubwomen's activities at the
fair have their headquarters here*



*Theme building for the fair at
San Francisco is Pacific House.
W. G. Merchant, architect;
Philip N. Youtz, consultant.
A program of Pan-Pacific con-
ferences will be conducted here*



demonstrated his leadership, his generosity, his good taste and good sense, and his perfectly adequate abilities. Certainly his Federal Building, with its facade more than six hundred feet long, is the best big building in the Fair. Indeed, in spite of its *partie*, which I understand cannot be blamed entirely on the architect, the building is in many respects the best in either Fair, and certainly the happiest exhibition pavilion the United States Government has ever built.

While in no sense an exposition building, the Women's Club-house, designed by William Wurster, certainly belongs among the handful of really important buildings on the Island. The architect is well known for his progressive uses of wood; in fact, he has single-handed developed an important modern vernacular well illustrated in this building. But the characteristic sacrifice of tactile qualities in his chosen material, and the squatty, heavily engineered appearance, when contrasted to the really fine wood buildings of Aalto, also appear. His building essentially lacks grace and interest save as a representative example or in contrast to the bathos of other work.

The art exhibition is installed in one of the three fireproof permanent buildings on the Island—in an enormous concrete aircraft hangar. To organize this space, breaking it into smaller units and planning a circulation scheme, was essentially an architectural problem of the first magnitude. The Exposition retained Mr. Shepard Vogelgesang of Chicago, who has done a smart and scientifically noteworthy piece of work with a very difficult installation.

Almost as an afterthought—and more than a little in response to the much discussed “theme” of the New York Fair—the Exposition decided upon Pacific House, the theme center of the Fair. This cruciform building was set down on one of the few remaining locations on the Island, the middle of a lagoon! The architects, Messrs. Youtz and Merchant, have done a simple and inoffensive job and the evidently uncertain program for the building's use will not be handicapped by too much originality in the architecture.

Probably the best buildings in the Fair are the two small pavilions in the California State group, designed by Ernest



Above: California Building seen across the lagoon. T. L. Pflueger, architect. View in the court of the California Building. Both photographs, made a few days before the opening, show the structures as they neared completion.

Born. They are sure-footed and skillfully thought out, and it is greatly to be regretted that the interiors of the buildings were taken from the architect and developed by others along such commonplace lines. Like Pflueger's big building, these tiny pavilions make use of natural, light and frankly temporary materials.

In much the same character are three small exhibition pavilions in one of the courts of the Federal Building designed by Alfred Kastner. Here the architect has designed the exhibits contained in his buildings as integral parts of the work.

There are no commercial buildings of especial note. This is largely because the character of commercial participation is so small and scattered that few exhibitors preferred to erect their own buildings in place of renting space in exhibition halls designed and built by the Exposition.

In all, the San Francisco Exposition is a sorry architectural event. The buildings mentioned here are not, in the aggregate, sufficiently impressive to alter the general tone of the Exposition. And none of them are individually as important as the little pavilion Mies van der Rohe did in the Barcelona Exposition nearly ten years ago.

There are soon to be other expositions, here and abroad. One is being promoted in Los Angeles; another in Detroit. In 1942 an international exposition will be held in Rome. But in spite of all this activity, and in spite of the popular success of the New York and San Francisco fairs, I am convinced that the large exposition, which is not yet one hundred years old, is about at the end of its life. Its place will be taken by the small, specialized, tightly organized exhibition of the type of the current Swiss fair at Zurich or the Stockholm fair Asplund built in 1930. This type of fair, entirely devoted to one subject or one theme, has magnificent possibilities in popular education and entertainment. Commercial advertising and national propaganda—in the democratic countries, at least—are not enough to support the cumbersome structure of an international exposition.



Above: Court of Pacifica, showing the huge figure by Ralph Stackpole and in the foreground two figures by Jacques Schnier. Timothy L. Pflueger, architect. Below: Main facade of the Federal Building a few days before the opening. Timothy L. Pflueger, architect



THE FINE ARTS BUILDING: ITS PLAN & INSTALLATION

BY SHEPARD VOGELGESANG

BY THE TIME this is read the public will have entered the Fine Arts Building at the San Francisco Fair, a public unaware of the cooperative planning and the driving activity that led up to the opening. Members of that public will find it hard to believe that early in November there was only a concrete and steel hangar building and the reinforced concrete "U" of the surrounding wings designed to house the old masters and the Pacific cultures exhibition. The exterior was complete, its long plain walls accentuated at the base by urns and the concave semi-circular entrance designed by Edward Frick, Chief of the Division of Architecture for the Exposition. Contracts for the interior were let on November 10, and less than a month before the opening the galleries stood ready for finishing touches and installation.

The requirements which shaped the layout of the interior began to crystallize last June. It was then clear that nineteen thousand square feet would be required for the Pacific cultures and the same amount for the old masters. It was stipulated that wall space for four hundred and fifty contemporary American paintings, and for the same number of contemporary Europeans would be required. Twenty-five thousand square feet were set aside for the decorative arts.

It was necessary to enter the building about thirty feet off the center axis of the main north wall and to open this entrance into a lobby which served Pacific cultures to the left, old masters to the right and the contemporary arts in the main body of the hangar. To gain the most economical disposition of the areas of the hangar beyond the entrance lobby the contemporary American section was placed to the left, the contemporary European section to the right. These connect with the galleries for European old masters. The center space is given to the auditorium which seats two hundred and ninety-four. Back of it lies the decorative arts exhibit.

In planning the galleries, parallel circulations were avoided as much as possible. Usually the plan provides a central room off which smaller units open so that a person standing in any area may see at a glance that the circulation moves ahead on a central line with a depth of only one room on either side. The more desirable back and forth continuous flow gallery, however, proved too lavish of space to be adopted in more than one instance. A short section behind the first gallery of contemporary American painting follows the back and forth or flow circulation plan. Ideally, of course, such galleries should be so narrow as to permit of pictures on only one wall and should flow in only one direction. Here the number of pictures to be shown requires hanging both walls.

The contemporary European galleries had to be arranged with both small units and large to hold pictures arranged according to nationality. Here a short parallel circulation was necessary to surround the space used for modern European

pictures from American collections and to give wall areas of the sizes required by smaller national exhibitions.

Ceilings throughout are made of wire mesh to permit free air circulation and give a surface through which the required A. D. T. and sprinkler fire protection systems can act. Except in the old masters and Pacific cultures and other spaces in the closed concrete wings the volume of air in the hangar itself furnishes ventilation for the galleries. Forced ventilation was necessary in the closed additions. Here air is blown through the wire mesh ceilings.

Walls as far as practicable from the engineering point of view are treated as screens. Some change of level in the heights of larger rooms was desirable from a point of view of volume design and clarity of circulation. These changes in height also aided in tying the screen construction together at the top in the same way that continuous sills below the concrete-stabilized floors tied them at the bottom. The balance of the connection was given by a superstructure which also supports the lighting units. Light distribution in ratio to gallery width also set the minimum ceiling heights: generally at sixteen feet. The maximum height is twenty feet and a few are lower at fourteen feet. In some cases it would have been preferable to have lower partitions than were built. But the necessity of eliminating cross lighting between galleries, not to mention structural limitations, made screens below the general ceiling heights impossible.

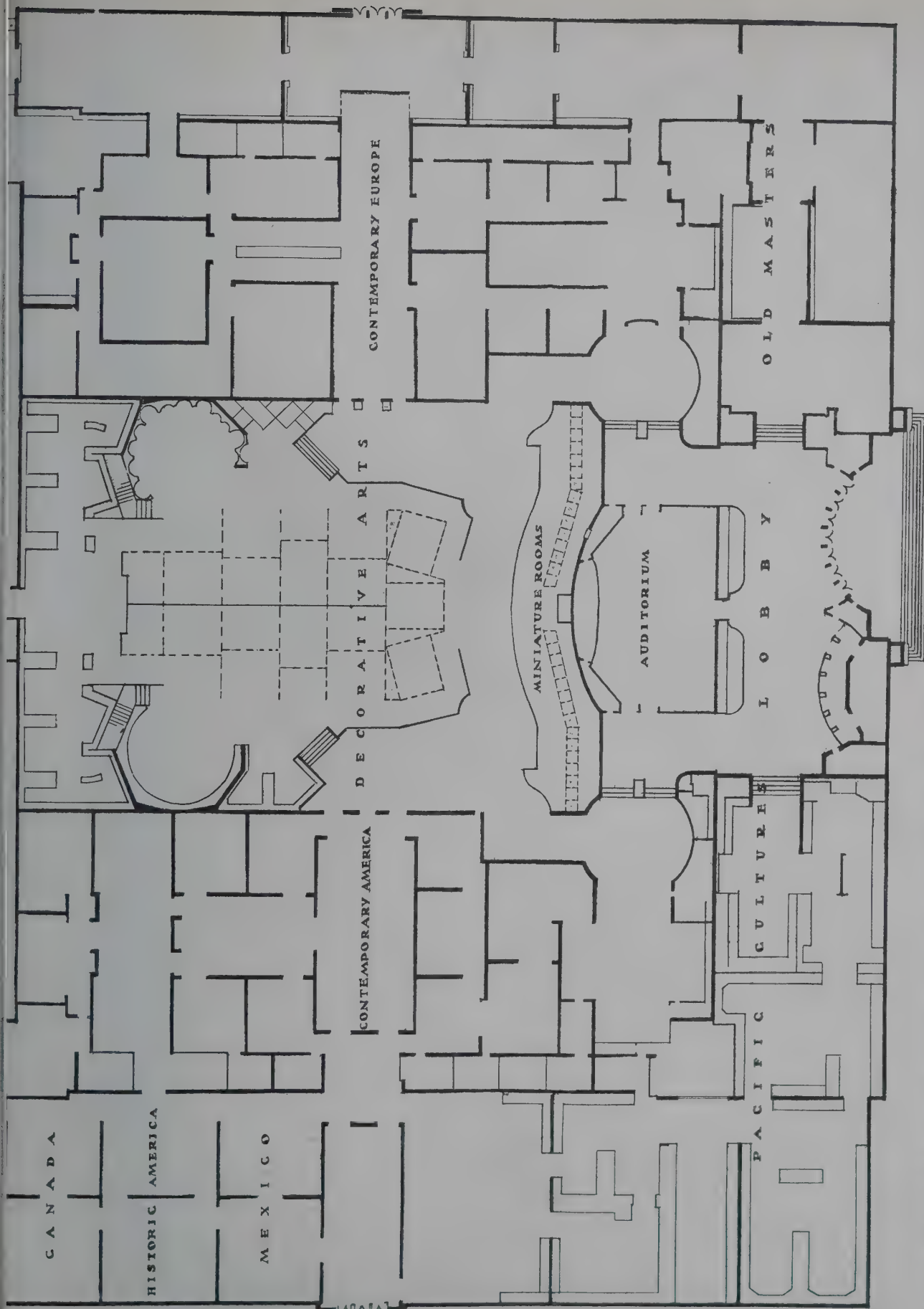
Platforms and the placing of large objects in commanding locations are devices used to guide the left-to-right circulation in the Pacific cultures galleries and to influence the visitor to follow a path which will include each part of the show. If there had been more opportunity to study the actual material than was possible under the circumstances, this latter device could have been made still more effective.

The space devoted to the decorative arts called for a program entirely different from other installations. Here central importance was given the assembled rooms. Also important was the location of the three demonstration work-shops, one for textiles, one for ceramics and one for book-binding. Each is surrounded by an exhibit of the craft being demonstrated.

The final element of the plan is the exhibit of miniature rooms by Mrs. James Ward Thorne, which traces the historical development of interior decoration from the fifteenth century to the present. These are placed in chronological series the full width of the decorative arts space—nearly one hundred and fifty feet. This installation necessitated putting the entrances to this section of the building at the corners of the area.

To increase the interior space, as well as to relieve repetitions of the small enframement for the rooms, the platform on which the miniature rooms are displayed is built at a broad obtuse angle and the whole area surrounded by a flowing curved wall. This flowing curve, besides conserving floor space

(Continued on page 187)



Rough sketch plan of Fine Arts Building, Golden Gate International Exposition. The plan shows the general arrangement and allocation of space to different divisions of the show



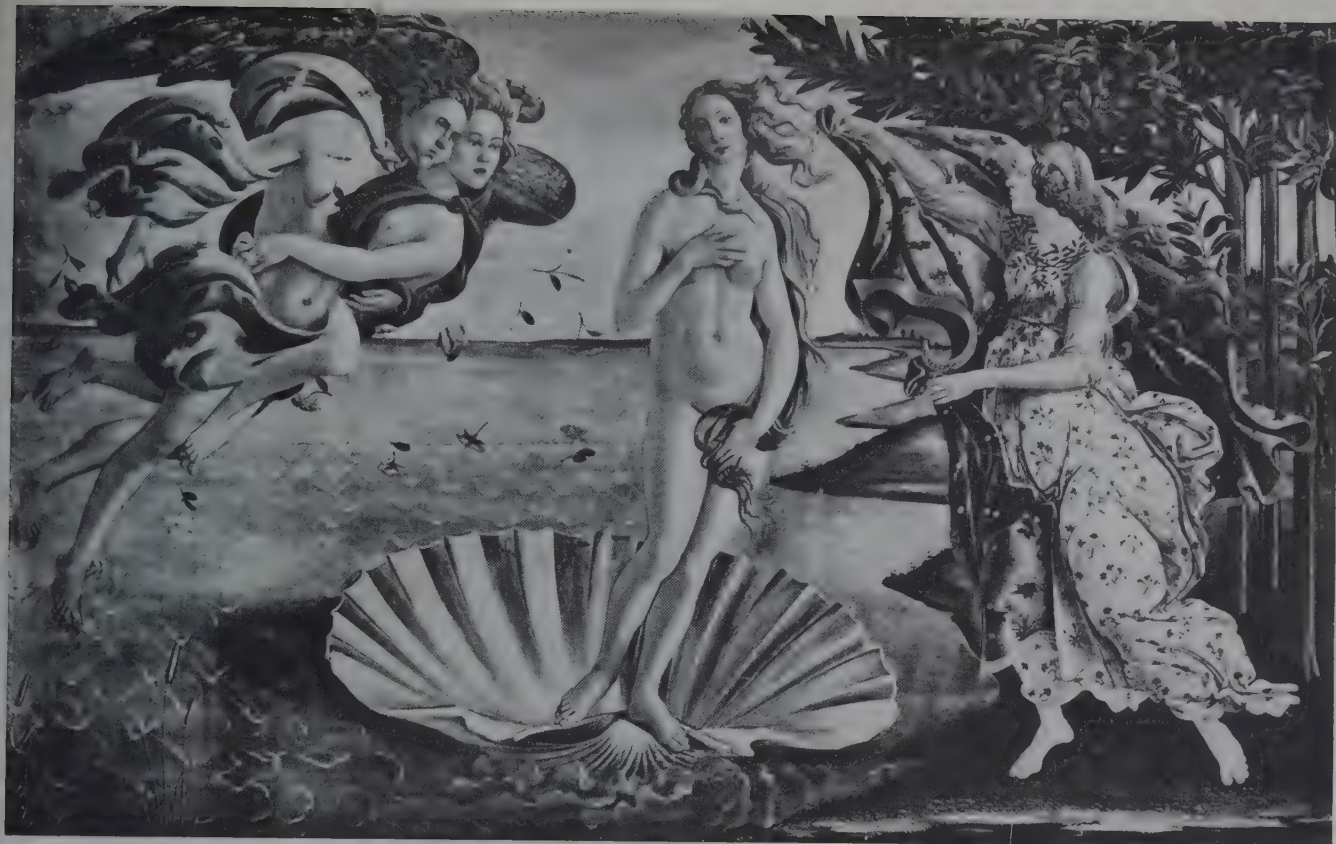
FRA ANGELICO: CHRISTENING OF ST. JOHN. LENT BY THE UFFIZI GALLERY, FLORENCE

THE OLD MASTERS

IN THE GALLERIES filled with painting and sculpture by European old masters at the San Francisco Fair, works by the following artists are included: Aersten, Fra Angelico, Bellini, Bernini, Botticelli, Boucher, Jan de Bray, Bronzino, Jean and Pieter Brueghel, Caravaggio, Cavallini, Corot, Correggio, Giuseppi Maria Crespi, Gerard David, Donatello, van der Goes, Goya, Greuze, Guercino, Hals, Jordaens, Laurana, Alessandro Longhi, Lorenzo Lotto, Luini, Mantegna, Masaccio, Michelangelo, Memling, Mostaert, van Orley, Palma

Vecchio, Parmagianino, Pollaiuolo, Sebastiono del Piombo, Raphael, Tilman Riemonschneider, Rubens, Daniel Seghers, Tiepolo, Tintoretto, Titian, Georges de la Tour, Velasquez, Martin de Vos, Zurburan.

Dr. Walter Heil, who assembled this section of the great exhibition for the fair had also arranged important loans from Austrian collections, but these plans were cancelled by the *Anschluss* last year. Even so the present show is the most comprehensive in its field ever offered to the American public.



BOTTICELLI: BIRTH OF VENUS. LENT BY THE UFFIZI GALLERY, FLORENCE



PALMA VECCHIO: MADONNA AND CHILD AND THREE SAINTS. LENT BY THE ACADEMY, VENICE



TINTORETTO: ST. AUGUSTINE HEALING THE LEPERS. LENT BY THE VICENZO MUSEUM

Right above: JAN DE BRAY: THE GUARDIANS OF THE ORPHANAGE. LENT BY THE HALS MUSEUM, HAARLEM
Right below: GEORGES DE LA TOUR: THE SHARPER. LENT BY THE PIERRE LANDRY COLLECTION, PARIS





Painting on cedar boards of the adventures of Sin-set. Kwakiutl Tribe, Vancouver. Lent by the American Museum of Natural History

ARTS OF THE PACIFIC BASIN

BY LANGDON WARNER

IT WOULD BE hard to imagine experiences more lively, vivid and stimulating than those that come from travel. There is something in them warm and human that immediately appeals. They seem remote from the intellectual, the highbrow, for their very roots are in the rich selfish dirt of humanity.

Just this immediate stimulus is provided by a walk through the eight galleries devoted to the civilizations surrounding the great Pacific Basin. Long before mere novelty has begun to pall, one is deeply engrossed in the larger problems and in the little. Why such likeness among cultures so remote from one another? Why such difference between neighbors? How is lacquer made and applied? Do people we call savages always contrive and execute things more sensitive and fit than those in our department stores?

Thus it comes about that what originally seemed odd or pretty to stare at now piques our curiosity or answers questions we impatiently ask.

Thirty different cultures at the very least lie about the rim of the Pacific Ocean. Some are separated by it, some are neighbors along its shores and the remains of others can be reached only by digging below the modern layers that hide them.

Eric Gill has written: "The things which men have made . . . are inevitably the best witness. They cannot lie, and what they say is of supreme importance. For they speak of man's soul and they show who are his gods."

These witnesses have been collected and arranged in gal-

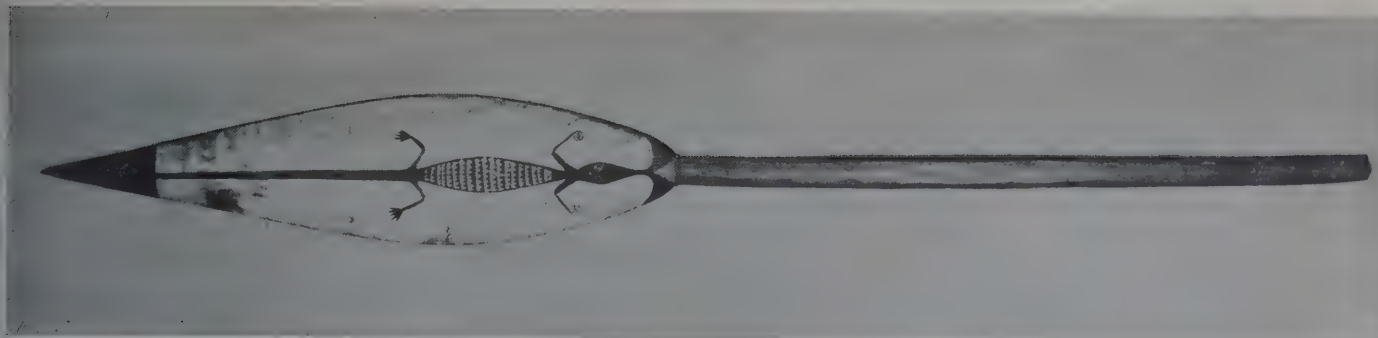
leries to demonstrate how men of different races and climates around the Pacific managed to fulfill, out of their variety of raw materials, the needs mankind has in common.

It is obvious that in our task of selecting examples, some of which are utilitarian and others made to satisfy the demands of the spirit, our standards must be those of the persons best qualified to judge—the experts, the men who made and used these things. In order to choose well we must be familiar and sympathetic with the reason for each object, whether it be a fish-hook or a painting of the Buddha. Further, it is essential to cultivate something of the craftsman's eye for workmanship that best demonstrates skill.

Rock and wood, plant fibres and animal skins, bird feathers, fire-hardened clay and pigments derived from mineral or vegetable sources are the raw stuff of most of our objects, and these stuffs control the shapes and colors.

But it is a commonplace that art consists also in something quite apart from the raw material, and a casual twentieth-century American preference for this or that can scarcely be depended on as a guide. Thus, with our minds alert to find essential purpose, we selected those objects most suitable for their original use and those which showed the highest perfection of skill. Here we found the beauty we sought, and we realized again that it is no exaggeration to speak of a flint implement or a cunningly woven basket, as well as a sophisticated painting, as a work of art.

Since one purpose was to discover as much as possible concerning the life of all these peoples and of all classes in their



Ceremonial paddle from the Solomon Islands, Melanesia. Lent by the Honolulu Academy of Arts, Honolulu

society, it was a genuine disappointment to find that ancient cultures must be represented by meager evidence preserved by mere chance or because the stuff was durable. Thus solid gold and jade, a few textiles and pots are all we can muster in San Francisco to tell us of life among the Incas of Peru; and some marvelous carved architectural stones and a cast bronze image are the sole witnesses here of the great Cambodian culture of the Khmers. Their shoes and shelters, their common cook-pots and the lesser gods of hearth and field have often been quite swallowed up by the ruthless jungle. Yet a remarkable beginning has been made, and there is ample to whet our curiosity and even to answer some inevitable questions.

There can be no doubt that a person of imagination will find himself engrossed in these masterpieces, whether they are flint arrowheads, well and truly made, or ink paintings produced by great draughtsmen who stirred the imagination of scholar-poets in some sophisticated court.

It would be useless to describe here in detail the things selected to demonstrate all the phases through which the super-civilized nations of the Far East passed before they met the withering blasts from Europe and America; or to tell in detail of the simpler things—no less beautiful and significant—made by early peoples in America. But, in so rich a store, random illustrations will serve to explain our purpose. Opposite, for instance, we reproduce a rough board from Vancouver Island. On it is painted in simple black and red the symbolic raven, spread-eagled in heraldic fashion. When Cook, with Vancouver aboard as midshipman, sailed along the beaches of British Columbia, he saw and reported whole villages and clusters of houses painted in this splendid blazonry. That was during the American Revolution, but since Cook's day the Indians have given up the practice of spreading their clan totems and heroes and gods on the house fronts and on interior walls, and the craftsmen brought up in this handsome convention have died. Horn spoons and cedar food chests were carved with the same flat curves and abrupt angles that one sees in this painted raven. Long wood troughs for potlatch feasts were decorated with these designs which have become the recognized sign manual of our American northwest.

Merely to look at such surfaces and to admire them is pleasing enough, but it is another full step toward enjoyment of the art when one knows that shells and stone adzes were the only carving tools, and these caused the angles and flat curves which obey the grain of timber. A still deeper comprehension comes to him who hears old traders tell of tribal

feasts among the Tlingits when, in Homeric fashion, "belching full-fed round the cook-fires on the beach" a boasting guest impoverished himself and his clan by the gift of three thousand blankets to the chief whom he must impress and then, with a childish gesture to prove his scorn for the other's boast the chief tossed on the fire his priceless coppers to melt them down. Remember that copper could be gathered only in its rare free state, and that the blankets were woven from the fleece of no tame flocks, but out of the shearing from pelts of wild sheep and goats fetched in by the hunters, with a makeweight of the short wool that grows under the hair of arctic dogs. Here are values other than commercial, for one is given a glimpse of the very life and preoccupations of the craftsman. Surely a knowledge of the stuff from which he makes his work of art is essential to our understanding and liking of it.

Ranging to the other extreme, in the galleries of Chinese and Japanese art one feels the actual, ponderable weight of centuries and the slow unfolding of those two related but so different cultures. Begin, for instance, with strange Chinese ideographs, half pictures, half writing, graven seven centuries before Christ on the shoulder bones of cattle and on tortoise shells in prehistoric China. *Prince Wu asks if the morrow's hunt will be successful.* They are the germs of the characters which developed into the high art of calligraphy, mother of painting and sister to poetry for twelve centuries. Mere calligraphy, to a cultivated Oriental, can be a vehicle to express as many overtones and recall by a flick of the brush as delicate stuff as the violin can recall for us in the west.

A solemn Buddhist painting, outlined with clean severity and tinted in the symbolic colors recognized by every believer to be the correct hues for that divine apparition can not, by any stretch of misapplied imagination, be looked at as decorative. Obviously it is pure symbol, neither idol nor easel-painting.

A scrap rescued from one of the long story-telling scrolls painted in fourteenth-century Japan is among the greatest treasures entrusted to us. It illustrates the romantic adventures of Ippen Shonin, a Buddhist revivalist monk who traveled through medieval Japan summoning people to the Western Paradise of Amida. The style of this painting is of peculiar significance because it is one of the few examples remaining from a school whose work was pure native, without Chinese origin, and as human and vivid as any we know.

The great individual collectors and the most important



Detail from stone stela No. 12 from Piedras Negras, Guatemala. Mayan. Lent by University Museum, Philadelphia, Pa.

museums of America have lent their Chinese ritual bronzes, cast seven centuries before Christ with a crispness the Renaissance craftsmen of Europe hardly achieved in their heyday twenty-one hundred years later.

With characteristic generosity, European collectors have sent unique specimens of the monochrome pottery of the Sung Dynasty, made expressly for the twelfth-century Chinese Emperors. These are the very pots whose delicious color and subtle form caused later Emperors in the seventeenth century

to engrave, through the glaze on the base, their poems in praise of the craft and the craftsmen.

Leaving the brilliantly civilized records of Chinese and Japanese artists, and entering the galleries devoted to the Pacific Islands, one experiences a peculiar and refreshing change of mood. Masterpieces of wood and straw and shell and bark-paper, we realize, are no less works of art than Oriental bronzes and paintings, and of a different sort. Here the rooms are pervaded by the mellow colors of nature, less changed by

man. And here, as in the other galleries, master-craftsmen have provided things always useful, whether for the needs of the body or for the needs of the spirit.

The Honolulu Academy of Arts, and a Committee of Island specialists, have selected the choicest examples of the ancient skill of the Hawaiian Islanders, a skill whose sound traditions two short generations of contact with us have quite killed off. These objects are of the sort always shown in museums of archaeology and ethnology, as indeed they should be, but it is a curious quirk of our European convention which, till lately, has shut them out of art museums. However, once that accepted dictum of society on art has been examined, it is seen to be quite without value. The Pacific Island artist studied the properties of his materials, evolved tools appropriate for them and set to work with as sound a knowledge of what he wished to make as any Dutch painter ever had. Further, he was no whit behind the Dutch painter in that fastidiousness which always and everywhere marks the true artist. Merely to examine the manner in which his sennit twine is laid to haft the shell blade to the intricately carved wooden helve of a Hervey island adze, is to experience, vicariously, the artist's own peculiar relish. One feels with him that when a job is adequate and secure there is always a further desire to perfect it, to lay strands patternwise, to toss on a flower-petal for good measure.

Since we have these lovely examples of utilitarian art from the Islands, it is the greater shame that the objects made for the uses of the spirit are less often seen and, when seen, appear less comprehensible. We are ignorant of the symbols used; our minds balk at the first attempt to appreciate the well-carved wooden image, perhaps too naked for our squeamish taste or not anatomically correct. As if, forsooth, a religious symbol can be judged by doubtful Victorian decencies or by the standard anatomy of flesh and bone which, by definition, could never be the symbol for a spirit. Thus it has come about that Pacific Island images appear to us unskillful when as a matter of cold fact they are the reverse; what we most need is to consider the point of view of the maker and forget our alien selves when we judge his product.

Fishing peoples, the Pacific Islanders build beautiful canoes and contrive nets and weirs and fish lures of delightful ingenuity. In place of textiles many of them beat mulberry and other barks into tough paper which is embellished with colored patterns by means of carved wood blocks, and make from it clothes and coverings. Pottery being virtually unknown, they heat liquids in soft stone pots or in bowls of wood into which hot stones are dropped, and grill or roast their fish and flesh. Lacking metal tools, their elaborate wood-carving was accomplished by knives and scrapers of stone, shell or the sharpened teeth of animals. It is the more instructive to notice that with the advent of steel knives the traditional patterns and designs evolved for tools of stone, shell or teeth have become ill-rendered, a result any student of art could have foreseen. The only solution will come with a generation bred to steel and freed from the restrictions which produced really significant and beautiful shapes. Our exhibition includes no designs rendered with inappropriate modern tools.

The Siamese National Museum has sent from Bangkok a

most important series of works of art. It demonstrates admirably how this T'ai people, surrounded by more numerous and powerful races, has sturdily held its own for centuries, merely borrowing from its neighbors such contributions as suited its own material and intellectual culture. One of the most elegant and spirited statues in our whole exposition is an erect stone figure carved in Siam during the ninth or tenth century, recalling the Gupta sculptures of India. There are examples of eighteenth-century lacquer furniture, and colored parchment shadow-puppets through which the lamplight shines as they move about on strings to enact the ancient religious classical dramas. Among other things is an intricately woven elephant howdah of delicate split reed work and gold-lacquered wood. Generations ago it sheltered royalty on its travels through forest roads. Masks worn by Siamese actors representing heroes and kings are among the great accomplishments of mask-carvers the world over. Those worn in the Japanese No drama are more subtle and intended to be observed from closer quarters, but the Siamese masks hold their own admirably with the best. It is interesting to compare them and the Japanese variety, with those used by our own Northwest Coast Indians in their dances out of doors or by the firelight within.

Objects sent from the eleven-thousand mile coast line of



Hawaiian wood-sculpture, possibly a grave effigy. Lent to the San Francisco Fair by Mrs. David McHattie Forbes, Territory of Hawaii

Central and South America suggest problems quite as alluring and even less explored than the problems from the Oriental rim of our basin. A variety of cultures and races is suggested, but it is interesting to find that their art suggests a closer knit kinship than that of the opposite coast as a whole. In certain techniques, notably that of stone, results were achieved in the Americas quite equal to the best from China or Cam-

bodia, or, for that matter, from Greece and Rome. One sees in the enormous Mayan stone pillars lent by the University Museum of Pennsylvania, a form not unlike that used by other countries for religious or commemorative purposes. Here is a technical accomplishment as great as the stone-cutting of the Orient. The design is as well calculated for the limits of the pillar; the intellectual problems of handling the planes of



*Stone figure, probably Brahmanist
Early Khmer style, IX century
A. D. Found in Siam. Lent by
H. Kevorkian, New York City*



Scroll painting depicting the journeys of the monk Ippen Shonin. XIV century, Japanese. Tosa School. (A portion of this scroll is to be exhibited at the Golden Gate International Exposition, San Francisco, through the courtesy of Mr. Muto of Sumiyoshi, Japan)

relief, preserving scale and making use of shadow, all are met and solved almost beyond admiration. Abruptly one is confronted by the paucity of information concerning the culture which produced such things. True, it is believed that their calendar was more accurate and nicely calculated than even the Chinese, but what little is to be read of their inscriptions suggests neither a literature nor a philosophy that was comparable. Western textiles were fundamentally as well conceived and woven as Oriental, but American wool, cotton and linen perhaps never encouraged the elaboration and refinement (or the decadence) induced by Oriental silk.

Examples of the famous gold of the Incas and Mayas have been sent by the Museo Nacional of Lima, Peru, and Tulane University. It is lavish, of course, and it is cleverly cast by what undoubtedly is the lost wax process used since prehistoric times in Europe and Asia as well, and the technique of soldering was highly developed. One gets the impression, however, that pottery and textiles in that culture were carried to even a higher level than goldsmithing. The loom, so fundamentally simple an instrument, and basically only capable of crossing threads at right angles, seems in many areas to have been the object of an extraordinary deal of mechanical ingenuity. South America produced noble textiles in the same tapestry weave used in Europe and these bear an arresting

resemblance to the work of the Copts in Egypt. Close examination demonstrates that this likeness of pattern is due to nothing in the world but the likeness of technique, one more proof that surface similarities do not always imply blood kinship or even racial contact.

In the field of ceramics neither the potter's wheel nor true vitreous glazes were known on our side of the Pacific. But no one excelled our coiled and built-up wares or ever modelled more telling heads and faces and grotesques in terra cotta. American flints, especially those of the later ceremonial sort, equal the best ever made. Although the wheel for the cart was never developed here and the horse was not native to our shores, it is astounding to realize how freight was transported by man-power and discover to what sophisticated heights Mayan, Inca and Aztec cities grew without them.

Precise information may seem to be limited but, by another year, diggers in the field and scholars in museums will have brought fresh material to light. This will set our minds questing down new trails. Other doubts and still more theories will arise and, always recurring, the thought will be borne in on us that there will be no satisfactory living among neighbors till we achieve a realizing sense of their problems. We must know who are their gods and what are the things in which they take delight.



BERNARD KARFIOL (NEW YORK CITY): SUMMER

COURTESY DOWNTOWN GALLERY

AMERICAN ART AT SAN FRANCISCO

BY ROLAND J. MCKINNEY

COLLECTING AN EXHIBITION of four hundred contemporary American paintings for a world's fair is a task full of endless complications, particularly in view of the sudden wave of American shows that are sweeping the country this year and the resulting drain upon the existing sources of supply. (There are nine major shows scheduled for 1939.)

Such current recognition of contemporary American painting is, we agree, all to the good. It proves without doubt that the stimulating encouragement afforded by our two government agencies—the Treasury Department Section of Fine Arts and the W. P. A. Federal Art Project—is responsible in no small degree for the current lively interest in our living American painters, an interest which, in the writer's opinion, is to be a lasting one.

From the opportunities I have had this past year to analyze the state of contemporary American painting I am firmly convinced that our artists are well on the way to the establishment of a vigorous school removed from European influences.



Right: ROBERT BRACKMAN (NEW YORK CITY): MARKET WOMAN

COURTESY MACBETH GALLERY

All signs point to this. Not only in the serious manner in which the artists themselves are taking their art, but in the encouraging response of critics and connoisseurs to the current achievements of American artists.

The thing that impressed me most in my visits to the various parts of the country seeking talent for the American section at San Francisco, was the healthy attitude of the artists toward their work and the pleasure they are experiencing in painting the scenes and themes they are most familiar with. This could only be accomplished by the effective aid which

our government is affording the artists by permitting them to live and work in their respective regions.

I suspect that the day is past when an artist must reside in a metropolitan center to seek inspiration and achieve recognition. If the artist has something to say and says something intelligently he need not fear that his talents will go unrewarded. The art world is too eager to recognize unusual ability.

The ensemble selected for San Francisco is in effect recognition of these capable artists who have been quietly working

(Continued on page 157)



COURTESY REHN GALLERY

HENRY LEE MC FEE
(SAN ANTONIO, TEX.):
JAPANESE WRESTLER

SAMUEL ROSENBERG
(PITTSBURGH):
MANMADE DESERT



HENDRIK M. MAYER
(INDIANAPOLIS):
CARNIVAL





Left: LAMAR DODD (ATHENS, GA.): STILL LIFE. Below: SIMKA SIMKHOVITCH (GREENWICH, CONN.): COLORED CHURCH SUPPER. At foot of page: EDMUND YAGHJIAN (NEW YORK CITY): FIFTY-NINTH STREET SKYLINE. ALL PAINTINGS ARE IN THE ART EXHIBITION AT SAN FRANCISCO FAIR





NICOLAI CIKOVSKY (WASHINGTON, D. C.): FLOWERS NEAR WINDOW

COURTESY DOWNTOWN GALLERY



WILLIAM PALMER (NEW YORK): INDIAN SUMMER

COURTESY MIDTOWN GALLERIES

(Continued from page 153)

in their respective regions, and a tribute to those now established painters who have long waged the good fight for the development and recognition of a contemporary American school.

San Francisco was first of the 1939 fairs to place emphasis upon the fine arts.

The generous attitude of the Exposition officials at San Francisco toward the art exhibition in general and the American artists' participation in particular, has resulted in the creation of an ensemble of American painting which is definitely lively in its scope.

Preliminary work was begun on the exhibition over a year ago. All that the writer knew, or thought he knew about American art, was tossed to the winds, so that an unbiased picture of current painting could be obtained.

Through the courtesy of Edward Bruce the photographic files of the Treasury Department Section of Fine Arts (over fifteen thousand photographs) were placed at my disposal, and the first survey to determine where the strength and weaknesses lay in contemporary painting in America, was started.

With these data available, itineraries were mapped out and a long trek begun which took me into practically every section of the country for a careful survey of regional art.

From observation thus made three hundred and fifty painters outside of California were invited to contribute to the San Francisco exhibition, with the request that they work toward the show during the summer months.



COURTESY MIDTOWN GALLERIES

Above: ISABEL BISHOP (NEW YORK CITY): WAITING

Left: ELOF WEDIN (MINNEAPOLIS): SELF-PORTRAIT

Below: NICOLA ZIROLI (CHICAGO): BLACK SENTINELS

Two committees were set up in California for the selection of California work, fifty canvases being the quota established.

Actual selection of paintings was begun in the autumn; practically every artist was visited and the summer's work discussed. In some cases where an artist's recent work did not appear consistent with previous accomplishments, substitutions were made to which the artists generally agreed.

Many of the artists considered certain canvases of theirs

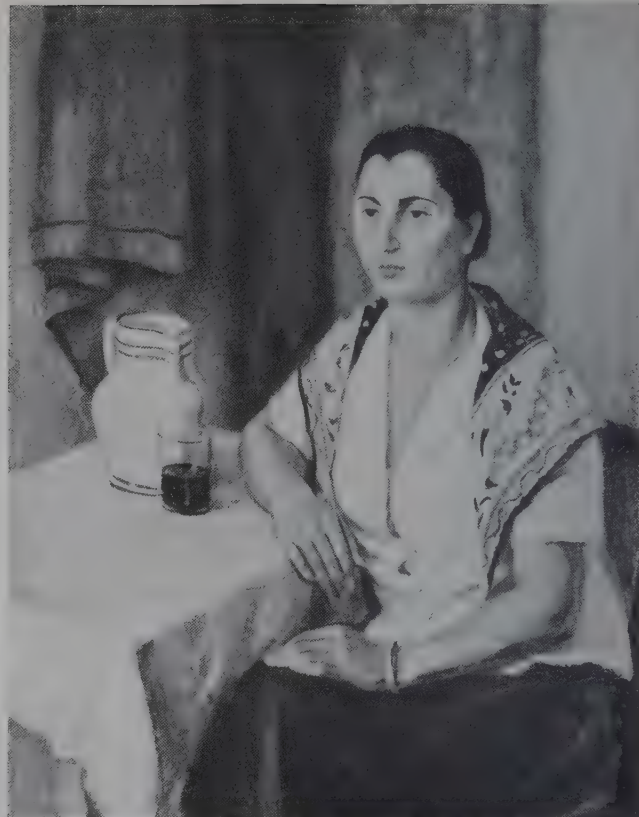




which had been previously shown of particular significance and preferred being represented by such paintings.

Of the four hundred canvases included in the exhibition more than two-thirds represent fresh productions, a factor which adds singular interest to the exhibit.

In arranging the ensemble it was felt desirable to reveal as many sides of the painting movement in contemporary America that would demonstrate the established and also the ex-



Left: HENRIETTA WYETH (CHADD'S FORD, PA.): ROCKING HORSE
Above: LEE RANDOLPH (SAN FRANCISCO): MARIA

perimental views expressed by our artists. How consistently this has been accomplished is a conclusion which as organizer of the American section of the Golden Gate Exposition I shall leave to critics and connoisseurs to determine.



RUSSELL COWLES
(NEW YORK CITY):
NOVA SCOTIA MORNING



COURTESY MILCH GALLERIES

LEON KROLL (NEW YORK): MARIE-CLAUDE'S BIRTHDAY. Below: FREDERIC TAUBES (NEW YORK): SETTING THE TABLE

ARTISTS IN THE EXHIBITION

Myer Abel (Cincinnati): *The Children*. Gertrude Abercrombie (Chicago): *The Hill*. Wayman Adams (New York City): *Portrait of Bedrich Vaska*. Percy Albee (New York City): *The Neighbors*. Ivan Le Lorraine Albright (Warrenville, Ill.): *Into the World There Came a Soul Called Ida*. Conrad Albrizio (Baton Rouge, La.): *Jordan*. Margo Alexander (Los Angeles): *Park Refreshments*. Mabel Alvarez (Los Angeles): *Still Life*. Boris Anisfeld (Chicago): *Studio*. Edmund Archer (New York City): *Colored Clairvoyant*. Victor Arnautoff (San Francisco): *Grass Fire*.

Elise W. Bacharach (New York City): *Southern Scene*. Josef G. Bakos (Santa Fe, N. M.): *Santa Fe Landscape*. John Barber (New York City): *Sardine Workers, Portugal*. Matthew Barnes (San Francisco): *Night Scene*. Herbert Barnett (New York City): *Sea-Wall, Pigeon Cove*. Lester W. Bentley (Two Rivers, Wis.): *Georgia Cracker*. Thomas H. Benton (Kansas City, Mo.): *Romance*. Franz Bergmann (San Francisco): *Still Life*. Jane Berlandina (San Francisco): *Side Show*. Saul Berman (New York City): *On the Harlem*. Oscar E. Berninghaus (Taos, N. M.): *Hay Time, Taos*. Theresa F. Bernstein (New York City): *The White Sail*. George Biddle (Croton-on-Hudson, N. Y.): *Winter*. Julien Binford (Fine

(Continued on page 163)



COURTESY MIDTOWN GALLERIES



LEE BROWN COYE (SYRACUSE): JUST ACROSS THE STREET

MARGIT VARGA (NEW YORK CITY): ROAD TO DANBURY



COURTESY MIDTOWN GALLERIES



COURTESY WALKER GALLERIES

WENDELL JONES (WOODSTOCK, N. Y.): ROAD TO GUAYMAS

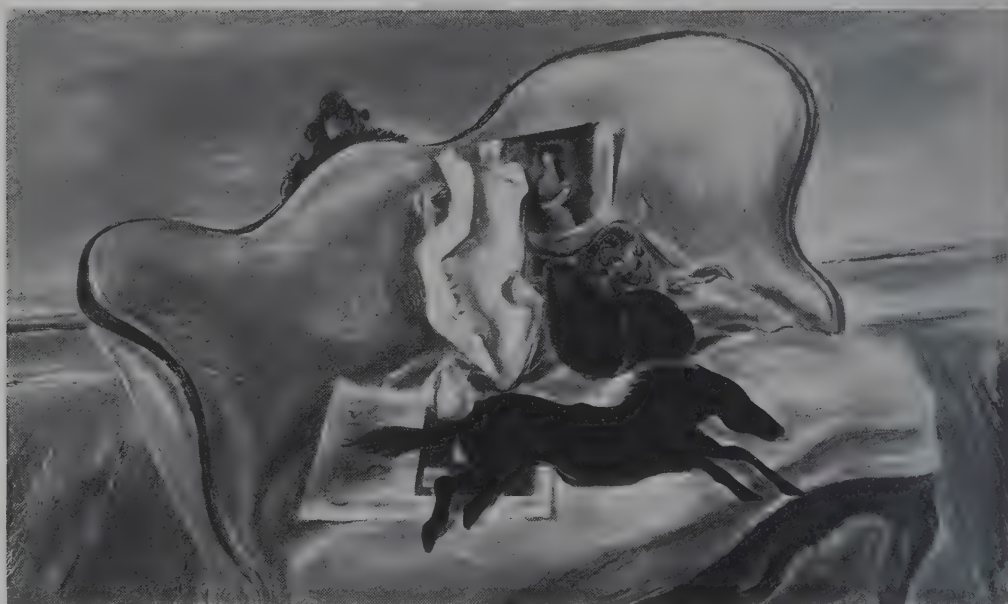
ESTHER WILLIAMS (NEW YORK CITY): PICNIC BY THE POND





Left: RALSTON CRAWFORD
(CHADD'S FORD, PENNA.):
OVERSEAS HIGHWAY.

COURTESY BOYER GALLERIES



Right: YASUO KUNIYOSHI
(NEW YORK): WEATHERVANE
AND OTHER OBJECTS ON SOFA

COURTESY DOWNTOWN GALLERY



Left: YVONNE PENE DU
BOIS (NEW YORK CITY):
THE WANAMAKER HOUSE

COURTESY KRAUSHAAR GALLERIES



Above: BOYER GONZALES, JR. (SAN ANTONIO, TEX.): ELIZABETH

Right: MYER ABEL (CINCINNATI): THE CHILDREN

Below: MOSES SOYER (NEW YORK CITY): MOTHER AND CHILDREN

(Continued from page 159)

Creek Mills, Va.): *Po' Julie*. Isabel Bishop (New York City): *Waiting*. Emil Bisttram (Taos, N. M.): *Pulsation*. Harold Black (New York City): *Stand-Up*. Lee Blair (Los Angeles): *Mary by the Sea*. Sarah Blakeslee (Philadelphia): *Portrait*. Arnold Blanch (Woodstock, N. Y.): *Flower Makers*. Lucile Blanch (New York City): *August Afternoon*. Julius Bloch (Philadelphia): *The Hitch-Hiker*. Richard Blow (New York City): *Mid-Summer Noon*. E. L. Blumenschein (Taos, N. M.): *The Plasterer*. Aaron Bohrod (Chicago): *Chicago River*. Jessie A. Botke (Hollywood, Cal.): *White Peacock and Copa de Oro*. Henry A. Botkin (New York City): *The Three Montanellis*. Erna Bottigheimer (Cincinnati): *Betty Jane Smith*. Louis Bouché (New York City): *Mural Assistant*. Charles T. Bowling (Dallas, Tex.): *Mason County Landscape*. Fiske Boyd (Summit, N. J.): *The Garden in March*. Ray Boynton (San Francisco): *Miners*. Louis Boza (New York City): *Skating in Maine*. Robert Brackman (New York City): *Market Woman*. Rex Brandt (Riverside, Calif.): *My Mule Moe*. Samuel Brecher (New York City): *Jason*. Raymond Breinin (Chicago): *The Preacher*. Edgar Britton (Chicago): *Black Barn*. Ann Brockman (New York City): *Pigeon Hill Picnic*. Alexander Brook (New York City): *La Touche*. Edward Bruce (Washington, D. C.): *Klamath River*. Conrad Buff (Eagle Rock, Cal.): *Zion*. Louis Bunce (Salem, Oregon): *Mountain Landscape*. Charles Burchfield (Gardenville, N. Y.): *Under the Viaduct*. Copeland C. Burg (Chicago): *Along Eugenie Street*. David Burliuk (New York City): *Gloucester Waterfront*. Luella Buros (Highland Park, N. J.): *Street Musicians*. Leonard C. Butler (Buffalo): *Sic Transit Gloria Mundi*. Jerry Bywaters (Dallas): *David Williams*.

Paul Cadmus (New York City): *Gilding the Acrobats*. James Calder (Detroit): *Girl Brushing Hair*. Kenneth Callahan (Seattle): *March of the Blind*. Peter Camfferman (Langley, Wash.): *Granite Falls*. Arthur Carles (Philadelphia): *Red Haired Girl*. Harry Carnohan (Dallas): *West Texas Landscape*. John Carroll (East Chatham, N. Y.): *Awakening*. Clarence H. Carter (Cleveland): *Outside the Limits*. Daniel Celentano (New York City): *Convalescence*. Penny Cent (Henrod Centurion) (Harrisburg, Ill.): *Composition*. Dorothea Chace (New York City): *Young Harder*. Francis Chapin (Chicago): *Blue River*. James Chapin (New York City): *Boy Practising*. Jean Charlot (New York City): *Tiger Lilies*. C. K. Chatterton (Poughkeepsie, N. Y.): *Fish Houses-Day's End*. Nicolai Cikovsky (Washington, D. C.): *Still Life Near the Window*. Alson Skinner Clark

(Pasadena): *Waterfront, Charleston*. Paul Lewis Clemens (Milwaukee, Wis.): *South Wind*. Richard B. Coe (Birmingham, Ala.): *Boy Reading*. Harold Cohn (Detroit): *Circus Tent*. Alida Conover (New York City): *Sand-Locked Lighthouse*. George Constant (New York City): *Night Wonder*. Lila Copeland (New York City): *Railroad Bridge*. Jon Corbino (New York City): *Flood Refugees*. Allela Cornell (New York City): *Ruth*. John E. Costigan (Orangeburgh, N. Y.): *Noon-Day Rest*. Russell Cowles (New York City): *Nova Scotia Morning*. Joe H. Cox (Indianapolis): *Winter Landscape*. John Cox (Paris, France): *Wood Nymph*. Lee Brown Coye (Syracuse, N. Y.): *Just Across the Street*. Tom Craig (Glendale, Calif.): *Raven Country*. Ralston Crawford (Chadds Ford, Pa.): *Overseas Highway*. Rinaldo Cuneo (San Francisco): *Landscape*. John Steuart Curry (Westport, Conn.): *Hogs Killing Rattlesnake*. Marian Curtis (Laguna Beach, Calif.): *Wits' End*. Virginia I. Cuthbert (Pittsburgh): *Schellhammer Family Reunion*.

Andrew Michel Dasburg (Santa Fe, N. M.): *New Mexican Village*. Randall Davey (Santa Fe, N. M.): *Cocktails at the Races*. Fay Davis (Indianapolis): *Jacob Wrestling*. Gladys Rockmore Davis (New York,

(Continued on page 184)



COURTESY BOYER GALLERIES



Contemporary Chilkat blanket from southeastern Alaska. Made of mountain goat wool and shredded cedar bark

NORTH AMERICAN INDIAN ARTS

BY RENE D'HARNONCOURT

THE INDIAN ARTS and Crafts Board of the Department of the Interior, at the request of the United States Commissioner for the Golden Gate International Exposition at San Francisco, has prepared a comprehensive exhibit of Indian art and life to be shown in the north court of the Federal Building. This exhibit aims to give the public a representative picture of the Indian civilizations of the United States and Alaska. It will show both past and present achievements of these civilizations and will attempt to open new vistas for their future.

It is the contention of the organizers of the exhibit that the American Indian has in the past shown an admirable ability to cope with his physical surroundings, to build a well ordered society and a highly specialized culture even in the most unfavorable environments, and that his achievements are of such value that were they more generally known they would become a real contribution to our contemporary life and would thus give the Indian his deserved place in the contemporary world.

Esthetics in this exhibition are therefore not an end in themselves but a means of gaining the public's attention and

of creating a better understanding of the Indian's problems and talents than now exists among the public at large. Such concrete aims naturally call for a carefully worked out technique of presentation. The exhibit must do more than show the beauty or the skillful methods of production of individual Indian works of art. It must endeavor to link these objects together in a way that gives the visitor a unified picture of the people who produced them, and some conception of the future possibilities of these people. The following brief description of a few sections of the exhibit will give an idea of the technique that has been used.

The first exhibition hall is devoted to a general introduction to the various Indian civilizations. The visitor's attention is first caught by large maps of the United States and Alaska showing the great cultural divisions of Indian North America. Two walls of this room consist of thirty-six horizontal panels that light up one after the other in rapid sequence to give a general pictorial history of the Indian. Below these panels there will be a shelf with maps, charts and written information for those who wish to take the time to get more detailed knowledge of fundamental facts of Indian life.

From this introductory hall the visitor enters a series of galleries each devoted to one of the cultural areas outlined

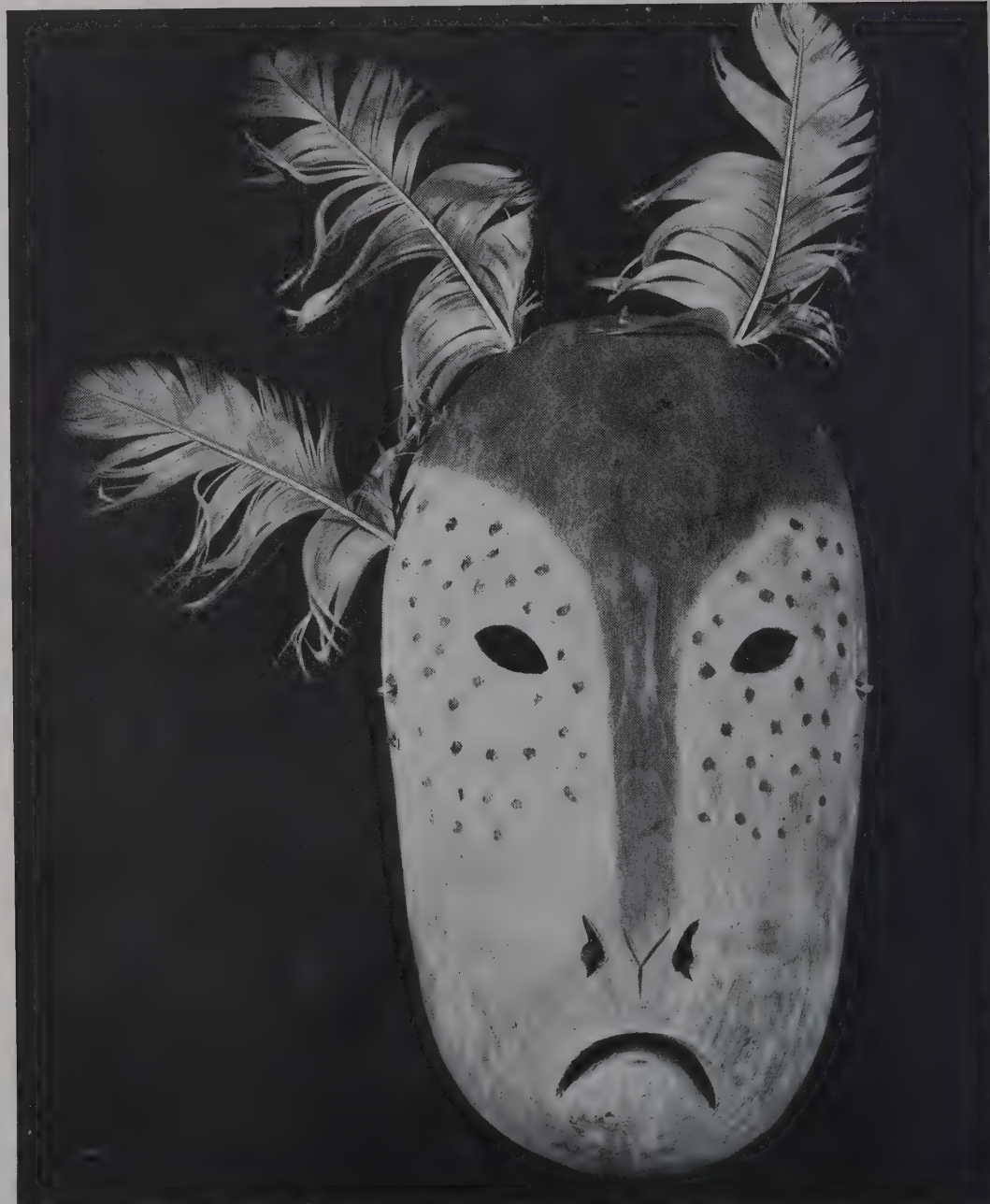


Left: Old Navajo man's blanket. From New Mexico. Lent by the Denver Art Museum. Below: Contemporary San Carlos Apache basket. From Arizona. Lent by Judge William Denman to the exhibition of Indian Arts in the Federal Building, San Francisco Fair

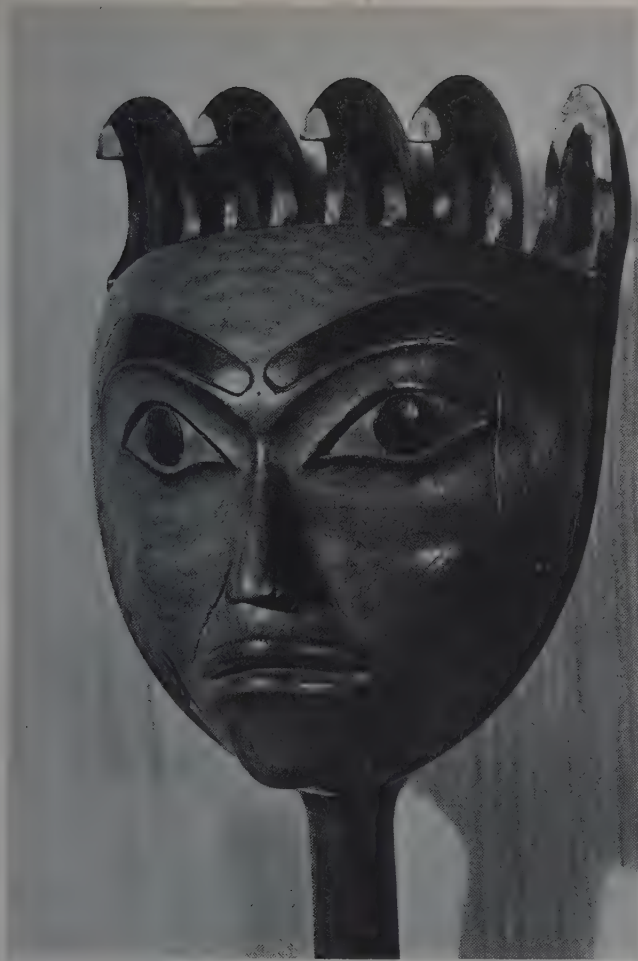
on the big maps. The variety of cultures in Indian America that makes the European nations seem almost uniform by comparison will be emphasized by the very architecture of the various rooms. Color scheme, manner of lighting, and type of display have been chosen in every case to bring out the individuality of the respective culture. It is hoped that in this way the visitor will find himself in a setting that makes it easy for him to approach sympathetically the exhibits of the particular cultural area he is inspecting. The Plains room, for example, is very high and wide, flooded with bright but diffused lights. The exhibits and display are kept low and the walls are constructed to give the illusion of unlimited space. In contrast, the room of the Eastern Woodlands has been designed to give the visitor a feeling of being enclosed, surrounded by a rich variety of forms.

Each room has been arranged so that the visitor is led from exhibit to exhibit in a definite sequence leading always from cause to result. His eye is first caught by a large title identifying the room, such as, "The Hunters of the Great Plains." Beneath this title in the Plains room is a large mural of a

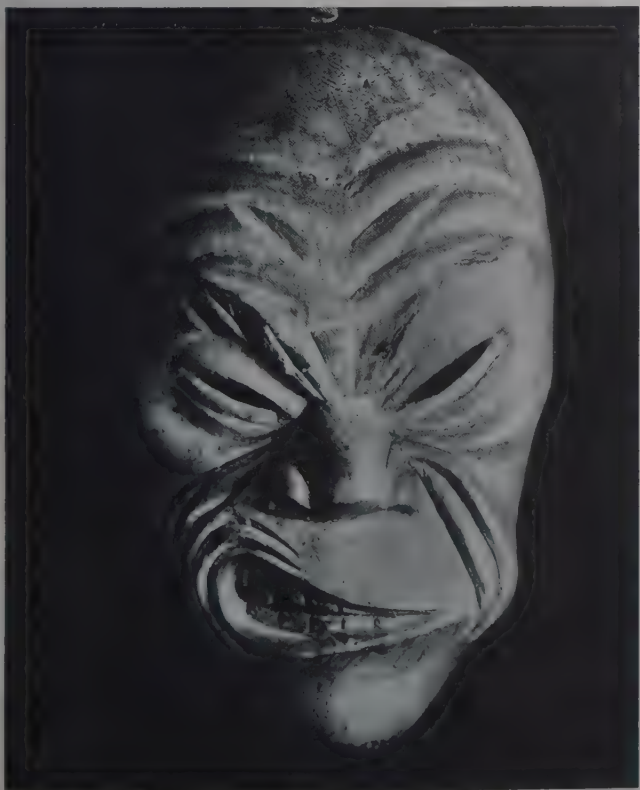




Above: Old pottery bowl from the Santo Domingo Pueblo in New Mexico. Right: Contemporary Eskimo dance mask from northern Alaska. Made of carved and painted wood and feathers



Above: Old Tlingit dance rattle. Lent by Washington State Museum. Below: Old Seneca mask. From New York. Carved wood. Lent to the San Francisco exhibition by the Denver Art Museum



buffalo hunt executed by Calvin Larvie, a Sioux painter, with the subtitle, "Over the treeless plains on swift horses, the plains tribes hunted the buffalo that gave them food, clothing and shelter." From this mural, which constitutes the left motif of the room, the eye will be led to a pictorial chart showing the tribes' annual wanderings on their great hunts, and from there to the exhibits that illustrate how this nomadic life made the Plains people create a movable architecture, "the tipi," and folding furniture. Every piece shown in this room is connected with the basic elements of plains culture, motion through space. Some show its influence on choice of material, others on form and design.

The Indian presentation does not, of course, neglect the esthetic angle. Through limitation of the number of objects to insure generous display space and by careful selection of objects, their esthetic merit is allowed to speak for itself. For the finest pieces of painting and sculpture a special hall has been prepared where they will be shown simply as works of art.

Next to this art gallery, the visitor will find a group of model rooms which prove that traditional Indian art can be used most effectively to supplement and to enrich modern interiors.

The last but possibly the most important part of the exhibit is a sales room and an open market where Indian artists of the various tribes will be given an opportunity to prove to the public not only that the quality of much Indian art is today as fine as it has ever been in the past, but also that Indian art has a place in the contemporary world. Indian demonstrators in the galleries and on the market will acquaint the visitor with the various production methods and an extensive lecture program will add such elements as cannot be conveyed visually.

Since no Indian presentation would be complete without showing the dances, music and dramatic performances that are an integral part of all Indian civilizations, a varied program of these will be carried on throughout the duration of the Fair.

Contemporary Navajo wrought and cast silver from New Mexico. The objects reproduced are a bracelet, a cup, a bow guard ornament





MAURICE UTRILLO (FRANCE): MONTMARTRE, 1913

COURTESY MARIE HARRIMAN GALLERY

CONTEMPORARY FOREIGN ART

BY GRACE L. McCANN MORLEY

THE PICTURE OF art of the world presented by the art exhibition of the Golden Gate International Exposition has well defined aspects and emphases that if clearly understood give the entire exhibition intention. Moreover, the development of so large a project has place in the entire Exposition scheme, as part of the deliberate aim to weight heavily the cultural side of the plan, and as an active means of developing during the Exposition period activities resulting in residual values for the community. The memory of the Exposition of 1915 and all it meant is still too fresh to allow these possibilities to seem negligible. In art especially do the probable benefits seem clear, for San Franciscans recall that two of their museums grew out of expositions and they think of 1915 as beginning the healthy growth of art on the Coast. Is it not significant that all the paintings and sculpture used to ornament the grounds beside the bay in 1915 were the work of imported artists, while the Exposition of 1939, still more ambitiously using murals, statuary and relief panels to decorate

lavishly courts and buildings, has depended entirely upon Bay Region artists?

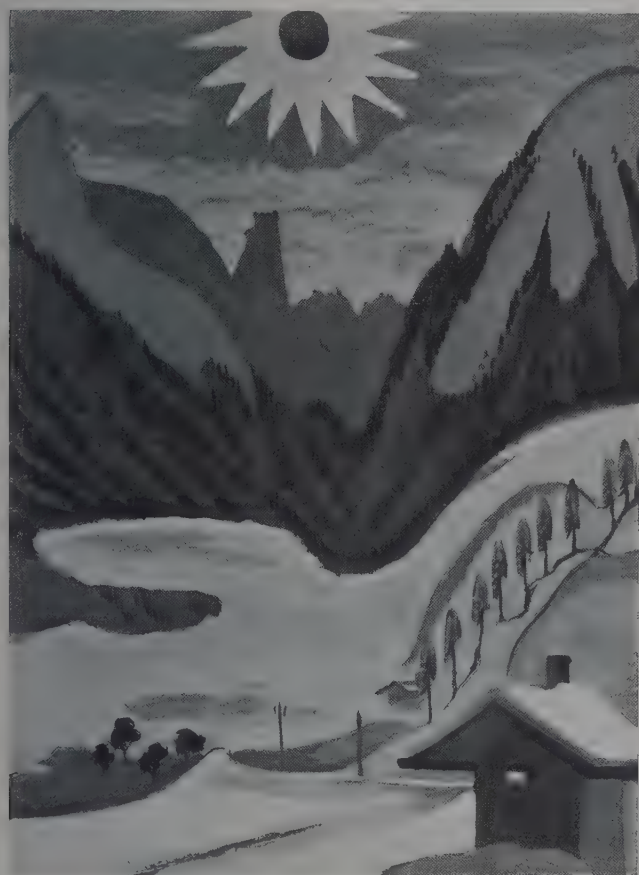
The art exhibition, therefore, is expected to contribute a substantial education in art to the western public. It is accordingly large, inclusive, with many types of art, for many minds and tastes. It has its inner logic, however, that explains the relative importance and completeness of the various parts.

In the enthusiasm for the spectacular old masters and Pacific cultures divisions and the satisfaction over the excellent United States showing, it is the group of works representing contemporary developments in foreign countries which is most likely to be overlooked in preliminary reports of the exhibition. Yet because it is least familiar and because it does offer illuminating contrasts and similarities it deserves special attention. Countries represented, with the number of items, which in many cases include sculpture as well as painting, give an idea of the scope of this part of the exhibition.

Australia, twelve; Belgium, sixteen; Canada, twenty-five; Czecho-Slovakia, fifteen; Denmark, eleven; England, twenty; Finland, ten; France, eighty-seven; Hungary, twelve; Italy,

thirty-nine; Mexico, twenty-six; Netherlands, eighteen; Sweden, fourteen; Switzerland, fifteen.

This selection, of course, by no means pretends to complete coverage of foreign art, but where limitation of space made choice necessary it has distributed representation, as far as possible with intention, to significant regions with some general bearing on other parts of the exhibition. Thus Australia



COURTESY BUCHHOLZ GALLERY

Above: ERNST LUDWIG KIRCHNER (GERMANY): WINTER MOUNTAIN WITH FOG. Right: LEO GESTEL (NETHERLANDS): SEATED WOMAN

and Canada belong in the Pacific picture. It is interesting to discover that both their qualities and their weaknesses make them akin to English contemporary painting, with subject matter mostly drawn from their own native scenery to give something of a regional stamp to the work as a whole.

France understandably has a large group, including nineteen sculptures. All the familiar and classic names of the French school appear, with a good sprinkling of new ones, some of them excellent younger artists. There is no notable change, however, in the generally characteristic taste, technical competence and "style" of the French school.

England includes a good number of well-known names—August John, Duncan Grant, W. R. Sickert, Paul Nash, to choose at random, and presents no new developments. Italy has Carra, represented by a large group of paintings illustrating many phases of his work, and such veterans as De Chirico and De Pisis in typical canvases. The remainder are names that have not turned up at Carnegie Internationals during the last four years. Many are young artists still unknown outside their own country. Italian painters have so often appeared overpowered by the greatness of their tradition; how-

ever here there are some fresh, firm notes clearly in evidence.

Belgium, Czecho-Slovakia, Hungary and the Netherlands have been included in the Carnegie Internationals in recent years and many of the same artists, with a few new ones, are included in this exhibition. Louis Buisseret, James Ensor, Pierre Paulus, Constant Permeke and Albert Saverys are all names that have a definite artistic personality for the American public and bear the chief responsibility of representing the technically sound, restrained but powerful Belgian modern school. Paul Molnar for Hungary, Ludo Fulla for Czecho-Slovakia and Jans Sluyters and Charley Toorop for Holland are the most likely to be remembered. Hungary and the Netherlands include sculpture.

Finland, Denmark and Switzerland are less well known. All three countries have sent as much sculpture as painting. Names are new, work less specifically national than one would expect. Indeed, in general, in reviewing superficially this large foreign exhibition, strong native savor and national individuality are strikingly lacking. Making due allowance for surface peculiarities in subject matter, such as peasant costumes, scenery and native festivals, the work of one country differs very little from the others. Allowance must naturally be made also for official selection which is likely to stress artists of international training and taste rather than those less sophisticated painters and sculptors who are closer to national life. However, in general, it is probably true in art as in other phases of life today that rapid communications, literacy and the tendency of modern living to be the same everywhere level out differences and result in a general style, international in scope. In fact, the counterpart of most of the European painters may be found among the United States



COURTESY STATE MUSEUM, AMSTERDAM

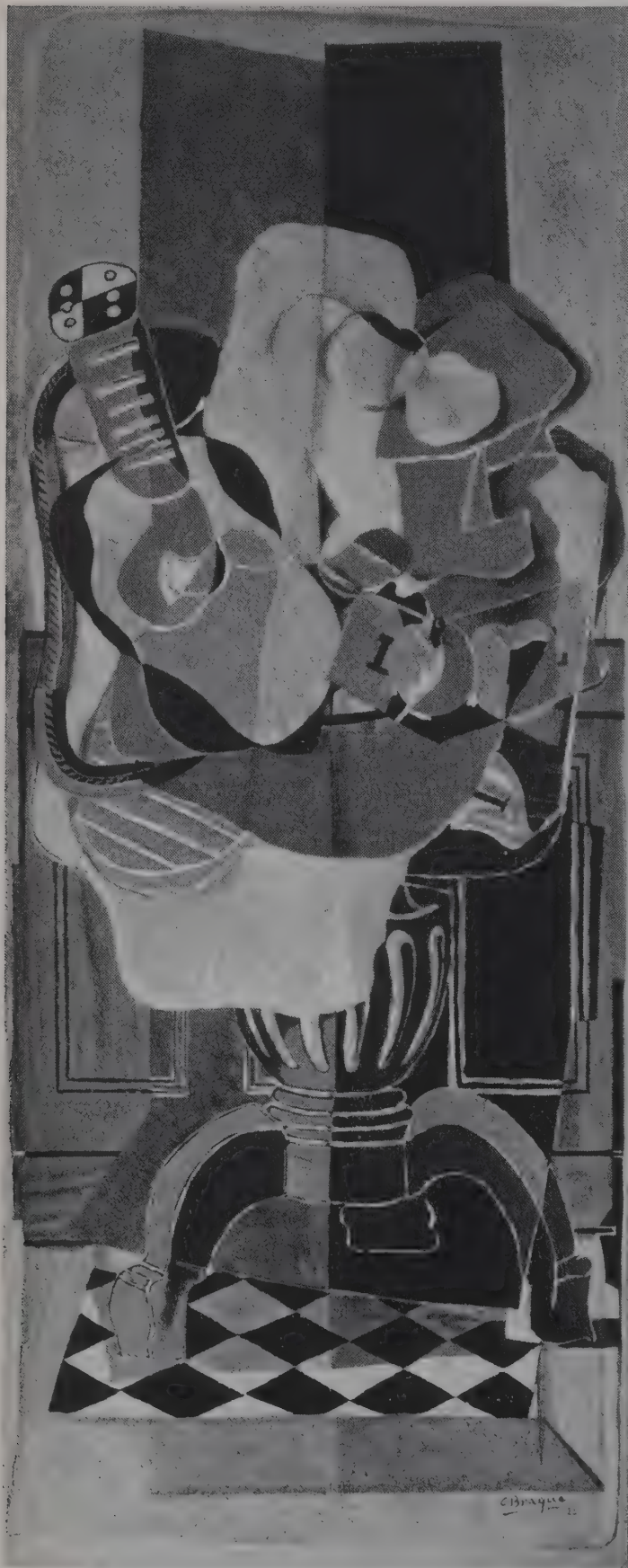
division, usually not because of any direct influence, but simply because similar temperaments, deriving from similar traditions, trained in a similar system and under similar cir-

cumstances produce works that are alike essentially, whether they occur in Denmark or in New York State. This is another way of saying that only a few artistic personalities are powerful enough to stand out noticeably from their fellows, of course. In this connection it is interesting to discover that the Mexican group seems to have more feeling of national expression than most of the others.

Some of the Europeans dominate in their national groups as they would in any company. Many artists who are so important in their own national groups that they enjoy international recognition are gathered into one gallery which is devoted to contemporary European paintings from American collections. Beckmann, Hofer, Picasso, Henri Matisse, Derain, Kokoschka, Barlach, Braque, Bonnard, Munch, Nolde, Schmidt-Rottluff, Segonzac, Utrillo, Casorati, Vlaminck, Kandinsky, Kirchner, Klee, Marc, Corinth, Chagall, Gris, Ensor, De Chirico are the artists featured here.

International figures in the contemporary art world, some of these artists are likewise international in the sense that their art is no longer accepted by the countries of their birth. The others in most cases find place also in the national selections, so that there is a most instructive double comparison possible—with their national contemporaries, and with their international peers. Here again it is clear that differences between artist and artist are a matter of personal gift, power and development rather than of race or national environment.

On the whole the division of contemporary European art is stimulating and instructive, with few exceptions giving excellent proof of the care and breadth of view with which the selections were made. Compared in a general way with the contemporary United States division, it has perhaps a slight



COURTESY KRAUSHAAR GALLERIES

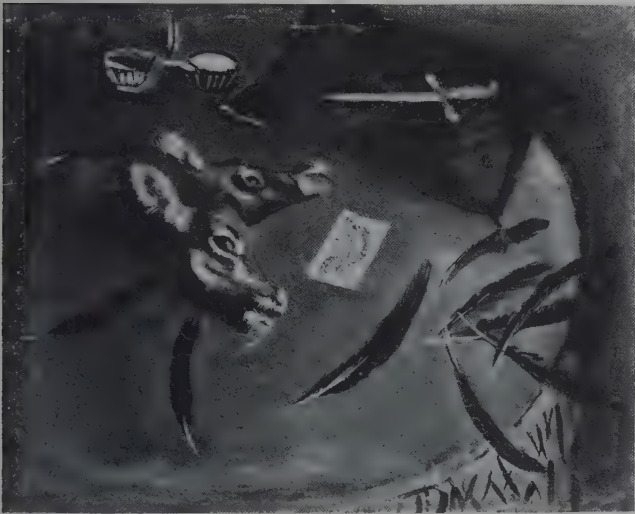
Above: GEORGES BRAQUE (FRANCE): LE GUERIDON. Right: LEANDER ENGSTROM (SWEDEN): THE WATERFALL, RAINBOW, AND FALCON



COURTESY MRS. ZATTERSTROM-JONASON

advantage in technical standards, but in vigor, variety and conviction, the American canvases do not suffer.

The size and diversity of the Art Exhibition present several problems from the point of view of the Exposition. The whole point of bringing together so vast a display is to instruct and give enjoyment to the exposition visitor. Yet only one in a thousand perhaps is equipped to find his way profitably through such a maze of material. There will be catalogs, of course, but catalogs are most useful to the trained visitor. To fill the need, gallery tours, gallery lectures and almost continuous lectures and demonstrations will be held in the small auditorium of the Arts Building. In addition to lectures by the staff, special lectures by such authorities as Sheldon Cheney, Leo van Puyvelde, Oswald Siren and Paul Pelliot will be offered during the regular evening hours at intervals



Above: SCIPIONE (ITALY):
NATURE MORTE. Right: HIL-
DING LINNQUIST (SWEDEN):
VIEW OF STOCKHOLM ON A
CALM NORTHERN EVENING



COURTESY BUCHHOLZ GALLERY

MAX BECKMAN (GERMANY): TEMPTATION. CENTER PANEL OF TRIPTYCH

of several weeks. In short, every effort will be made to aid visitors to understand and incorporate into their own experience the fine works that have been gathered by so many experts for their instruction and pleasure.





JAN STEEN: THE MUSIC LESSON. INCLUDED IN THE DUTCH PAINTING EXHIBITION AT THE SCHAEFFER GALLERIES

EXHIBITION REVIEWS

SEVENTEEN PAINTINGS FROM THE NETHERLANDS

THE IDEA OF representing Dutch painting of the seventeenth century by as many pictures recalls that once popular game of selecting the "Library on a Desert Island." Yet even on so tiny a scale this show gives a fairly comprehensive picture of the seventeenth century as it presents itself to our taste. I have no doubt that the seventeenth century itself would have made a very different choice: B. van der Helst and the later works of Maes and Bol would probably have taken prominent places. (By the way, a confrontation of Rembrandt's work after 1650 to that of his more fashionable contemporaries should prove a most amusing and instructive subject for a future exhibition!) The eighteenth century would of course have disclosed its preference for Aert de Gelder and Hobbema; and how much light could be thrown

on the development of nineteenth century painting, especially of Constable and the Barbizon group, if their work could be confronted with that of their Dutch favorites! It will be remembered how certain trends in modern painting led to the "discovery" of a comparatively little known master, M. van Schrieck, not very long ago. Thus the present show reflects our own period nearly as much as the one it illustrates. The quality of the seventeen paintings on exhibition is quite unusually high and the description as "masterpieces" can hardly be denied to any of them.

Rembrandt of course takes pride of place with three pictures, and it is highly typical of our taste that we see so many of the other masters on view in the light of his achievement. Thus the contrast between the interior by Gerard Dou and the courtyard scene by Pieter de Hooch will be appreciated as denoting the evolution in Rembrandt's style from the cold color of his early Leyden period (but what a strikingly different aspect the window and the winding staircase as-

sume in the still very similar interiors of his two "philosophers" in the Louvre) to the development of space and color in his work of the '50's.

By Rembrandt himself there are two female portraits of the '30's and the panel of King David, dated 1651. Saskia's portrait of 1633 shows the peculiar situation in which he finds himself after the *Anatomy Lesson* of the previous year had made his name famous in Amsterdam. In that picture and the portraits related to it the young master, newly arrived in the capital, had somewhat adapted his style to the taste of fashionable society, governed by the easy elegance and elaborate simplicity of Thomas de Keyser; in the portrait of his bride, he seems to fall back to a considerable degree on his fantastic Leyden style, in the purple hues of costume and hair as well as in the roundness and Caravaggiesque softness of modelling. Two years later, the portrait of Petronella Buys is entirely on the representative side; but in addition to the

noble restraint of his earlier society portraits here we find an exuberant delicacy (there is no other expression but this apparent paradox to describe the quality of the painting) particularly in the flesh tones, carefully modelled with colored reddish shadows that remind one of Rubens. In this the portrait does not stand alone; the same feature appears in the portrait of her husband, Philips Lucasz, in the National Gallery and in a number of other portraits, all dating from 1634 and 1635; it should be remembered that the Leningrad *Deposition* of 1634 and the preceding etching show a definite and very careful study of the Flemish master.

King David with His Harp was painted at that decisive point in Rembrandt's career when he emerges from the grayish half-tones and spatial reticence of the '40's to the full-blown style of his mature age. In the wonderfully rich brown tonality of the whole, the crown constitutes a sparkling effect; it is painted in whitish yellow in so bold a manner that one



FRANS HALS: PORTRAIT OF A LADY. AMONG THE DUTCH PICTURES IN THE SCHAEFFER GALLERIES' NEW YORK EXHIBITION



ROBERT HENRI: ORIENTAL MODEL RESTING, WATER COLOR. IN THE RECENT EXHIBIT AT THE MACBETH GALLERY

feels this to be a picture painted for the artist's own enjoyment: only several years later similar experiments in "pastose" color occur in paintings made on commission. The regularity of the features and the Italianate cherub's head point toward Titian who was to become Rembrandt's guiding star in the next following years.

The landscapes shown in this exhibition lead from a delightful early van Goyen over Salomon Ruisdael to Philip de Koninck. The van Goyen, dated 1637, has that miniature style and green color which like Rembrandt he abandons in the '40's under the influence of Hercules Seghers. The Salomon Ruisdael, very similar to the same master's picture at Munich, is painted with the delicate silvery green pointillistic effects typical of his manner in the '40's. The river scene by Koninck is interesting because the foreground is formed by a group of oak trees on the right, a wooded hill on the left, an arrangement recalling Jacob Ruysdael in an unusual manner; far in the background one finally discovers the wide open plain in whose description this painter excels.

The still-life group is represented by an Abraham van Beyeren and a Willem Kalf. As a rule van Beyeren is considered superior to Kalf; but in this instance Kalf contrasts the bluish tints of china cups to the soft yellow of a half peeled lemon and the metallic glitter of a nautilus cup, with the almost too fragrant transparency of a glass goblet, crowning a composition that may safely be classed among the best of its type.

Jan Steen is represented by a *Music Lesson* full of his buoyancy, painted with an unusually broad brush. The painter's own portrait is inserted behind the piano, where he poses as the music master, looking toward the young lady pouring wine, who shows the features of his wife. A picture on the wall over his head gives an interesting clue as to his personal taste

in art: a Nymph and Satyr of the Correggio-Titian type, looking very much like one of those manneristic Dutch versions of Italian models painted around 1600 by such men as Cornelis van Haarlem. Compared to the colorful effects of this and most of the other pictures, even of the two early and elegant Rembrandt portraits, the portrait of a woman painted almost gray in color, with a leaden dullness in the flesh-tones, strikes a note of jarring harshness. The extreme simplicity of outline, the monumental concentration of the principal features in the face, the unity of tone even in the white lace collar and the gloves make this portrait of a woman who is far from beautiful, painted by Frans Hals around 1650, the outstanding masterpiece in this show of masterpieces.

—MARTIN WEINBERGER.

AROUND NEW YORK

THAT PERIOD OF the season when big group shows arrive in groups has been reached. Besides the Dutch Masters exhibition at Schaeffer's, reviewed elsewhere in this issue, the big annual of the American Watercolor Society and the New York Watercolor Club (showing together again after several years of separate displays) has just closed. Macbeth, with the best of intentions, put on at the same time a cursory retrospective of American water colors since Thomas Wood—a show that made the big annual seem pretty amorphous and vapid by comparison. And the American Artists Congress launched "Art in a Skyscraper Instead of an Ivory Tower," an excellent description of one of the most vigorous, clamorous and uneven shows the season has produced. Picasso has been much in the limelight through news and an exhibition as well. And tardy tribute is being paid to the late Kimon Nicolaides as artist, man and instructor, in the show at Valentine's.

OUR WATER COLORISTS have been increasingly in evidence in the exhibition field of late years and have become rather problem children. It has been pointed out repeatedly in these pages that papers have increased in size in recent years until the big group shows have presented the appearance of battle grounds for rivalry of large papers with much empty space and the use of black and deep blue to hold compositions together, or with much loose wash in solid color, or snow scenes held together with blue undertones and shadows. An attendant evil has been the falling off in small, subtle, well-drawn, carefully brushed papers, because the makers of such works find their productions utterly lost in the big shows between the big, loose high-or-dark colored postery effects.

This year the combined societies at the Fine Art Galleries took a belated stand on the question, limiting entries to an overall frame measure of thirty-six inches. The result, despite some grumbling, was a much improved show, although the size could be further diminished without much damage; for the number of Burchfields are limited and too many of the big compositions have a tendency to be woefully deficient in drawing and to fall out of the frames.

Two prizes—the Osborn Purchase Prize and the Adolph and Clara Obrig Prize which is at the disposal of the Academy—went, somewhat inexplicably, it seems to me, to Chauncey Ryder for a pair of rather Scotch-British landscapes, conventionally but capably done. Emil Kosa, whose upgrade struggle of a sketchily blobby locomotive won him a prize last year, turned in a well constructed landscape called *Great Bear Valley* which brought him, plausibly enough, the Zabriskie Purchase Prize this year. And a combination of humor and sound design, called *Cat in My Alley* by Walt Louderback, won the Society's annual medal, a judgment with which there should be little quarrel.



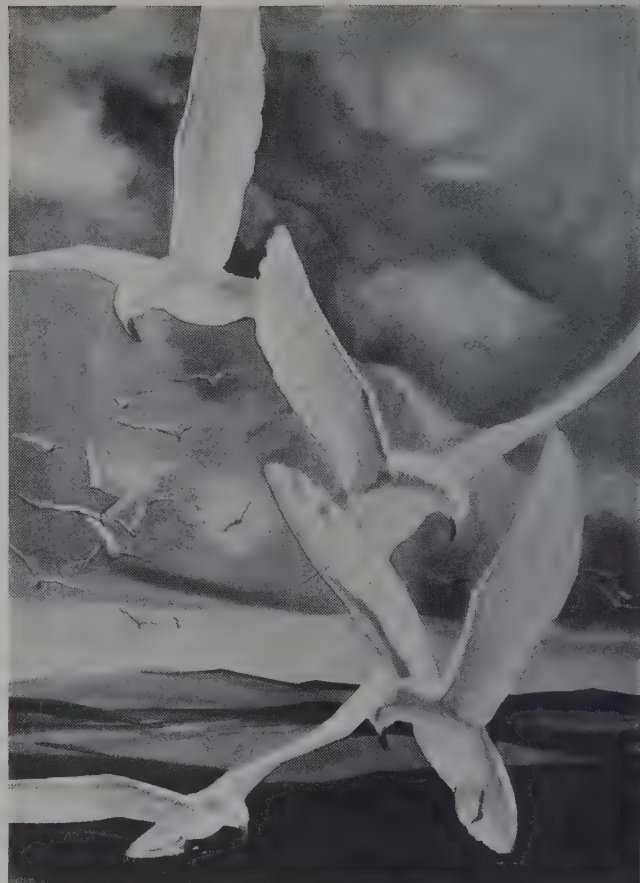
Eliot O'Hara, by two characteristic works and by influence on several other exhibitors, is definitely in evidence; the late George Pearce Ennis, whose admirers and followers were



Above: YASUO KUNIYOSHI: ALL ALONE. IN HIS ONE-MAN SHOW AT THE DOWNTOWN GALLERIES. Left: FRANCIS CHAPIN: GRAY RIVER. AWARDED THE JENNIE SESNAN MEDAL FOR BEST LANDSCAPE IN THE CURRENT ANNUAL EXHIBITION AT THE PENNSYLVANIA ACADEMY OF FINE ARTS, PHILADELPHIA

legion, is less definitely influential than for several years. There is still too much of mere facility, still too much splashiness, still too much blue snow and shadow, still too much loose heavy wash, still too much of postery and lithographic effect in the annual. Among the nearly four hundred water colors there were pleasing figure pieces by Hilda Belcher, young Telka Ackley, Loran Wilford and several others; landscapes or marines by Harrison Cady, Gordon Grant, Alfred Hutty, Andrew Wyeth, Saul Raskin, Ormond McMullen, Earl Gross and Rixford Jennings; such individual contributions as Tom Harter's *Waiting for the Snake Dance*, with clever use of figures; Ogden Pleissner's *Gnarled Tree*; and characteristic work by Russell Flint, Hardie Gramatky and others.

Robert Macbeth in his selection began with a firmly drawn *Montpelier Winter* by Woods, founder and first president of the American Watercolor Society, who was born in 1823 and lived on into this century. John La Farge's *Preparing for the Dance*, Robert Blum's well drawn *Venetian Bead Stringer*, Homer's *Palm and Oranges*, a Wyant more striking than most of his oils, characteristic papers by Burchfield, Pop Hart, Keller, Preston Dickinson, Davies, Marin, Eilshemius, Hasam, Prendergast, Henri, Inness and a Sargent landscape that would be quite at home in the big annual discussed above: these from the artists who are well established or are no more.



ELIOT O'HARA: SEA GULLS. IN AMERICAN WATERCOLOR SOCIETY'S ANNUAL AT THE FINE ARTS GALLERIES, FIFTY-SEVENTH STREET

But the younger group has not been neglected, and most of them are well served by the selections—Schnakenberg, Sample, Sheets, Gertrude Schweizer, MacLeish, Pleissner, Wyeth, Agnes Tait, Tom Craig, Horace Day and others. Mr. Macbeth should have called the exhibition "Object Lesson."

THE CONGRESS ANNUAL

THROUGH THE AMERICAN ARTISTS CONGRESS show runs the recurring theme of social consciousness, though it has not produced the best pictures and sculpture exhibited. Space was taken in a big office building on Madison Avenue, and the roar of the city seemed to echo through the big, bare, temporary gallery. Or rather, paintings like Harry Hering's *Pay Day*, John Groth's *Bad Housing* and Jacob Getlar Smith's *Winter's Army* seemed to bring the clamor and sordidness and hurt of the city into the galleries. Here were purely decorative work and sheer imitative design abstraction, despite the disclaimer of any connection with an ivory tower. Here also was sound work, neither left nor right wing academism: Louis Slobodkin's sculptured head and Helene Gaulois' sturdily rhythmic girl and, among the paintings, Lucile Blanch's nude at solitaire, Julien Levy's mordant humor of an outcast asleep in a cart, Doris Rosenthal's Mexican figure piece and studio figure paintings typical of all three Soyers. But the prevailing note was vigorous, clamant, insistent, with the social-economic pinch definitely emphasized. It was a decidedly vitalized, if very uneven show, full of today and today's problems: certainly the best exhibition effort the Congress has yet put forward.

(Continued on page 179)



Top: JAMES PEALE (1749-1831): FRUIT IN DISH. Bottom: MARGARETTA PEALE (1795-1882): WATERMELON, PEACHES ON PLATE. BOTH AT MAYNARD WALKER'S SHOWING OF WORK BY THE PEALE FAMILY



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NEWS AND COMMENT

Cheek Goes to Baltimore

LESLIE CHEEK, JR., young and enterprising Head of the Department of Fine Arts at William and Mary College, has resigned to become Director of the Baltimore Museum. He will take up his new duties in the Fall.

Since 1937, when Mr. Cheek took over the then newly established art department among Mr. Rockefeller's restorations, he has won a reputation as a resourceful leader. He created an art department which is now an active and important part of the college curriculum; his aim has been to awaken interest in the arts among the entire student body. It would therefore seem that his talents and objectives were admirably suited to the needs of his new position, since the Baltimore Museum is known for its breadth of viewpoint, its efforts to reach all branches of community interest.

Indic Art

THE NEWLY CREATED Department of Indic Studies in the Library of Congress, which is financed by the Carnegie Corporation, recently assembled an exhibition of original manuscripts and paintings of the Middle East. Under the direction of Dr. Jacob I. Poleman, materials from India, Tibet, Burma, Ceylon, Siam, Indo-China, Java and Sumatra were secured from public and private collections. Scholars alone will profit from the finer points of the survey, but all may enjoy the delicate craftsmanship and exquisite coloring of the works of art.

First Prize for a Model Theatre

IN THE EYES of many, one of the great advantages of open architectural competitions is that "they give the young architects a chance." Certainly this is borne out in the awards for the theatre design competition conducted by the American National Theatre and Academy. First prize went to Eero Saarinen, Ralph Rapson and Frederic James of Cranbrook Academy, Bloomfield Hills, Michigan, aged twenty-nine, twenty-three and twenty-four.

Apparently two plans were submitted by Philip L. Goodwin and Edward Stone, invited competitors, for they won both second and third prizes. Besides Richard J. Neutra, also invited, honorable mention was awarded to Hugh Stebbins and Marc Peter, Jr., of Boston; Henry E. Hebbeln, of Cranbrook Academy; Bissell Alderman and William Hartmann of Cambridge, Mass.; and Will Rice Amon, New York City.

One hundred and twenty-six completed plans were submitted in this competition for a design which may never be executed. At the outset officials of the sponsoring organization stated that the purpose was to obtain model designs which would set standards for theatre construction throughout the country.

Jackson Monument

CONSIDERING THE autocratic methods employed by the Congress of the United States in securing a monument to Thomas

Jefferson in our capital city, it is gratifying to know that the legislature of his home state has a greater sense of fair play, a more liberal approach to a similar undertaking.

By vote of the General Assembly of the State of Virginia a monument to Stonewall Jackson, to be erected on the battlefield of Manassas, will be obtained through open competition. The winner will be announced March 4, when all the models submitted will be placed on exhibition at the Virginia Museum of Fine Arts in Richmond.

Attendance

AN AVERAGE of four hundred people a day poured into the Museum of Modern Art in New York during the Bauhaus Exhibition. Publicity, curiosity, politics, may have something to do with the attendance, which was the largest of any exhibition in the Museum since the van Gogh show in the old building. But they certainly do not account for it altogether. On the face of it, it looks as if the Bauhaus idea was important to Americans, or at any rate to New Yorkers.

However, these figures are relative. In Chicago last year 1,030,131 people visited the Art Institute; the Federal Art Project exhibition lasted seventy-four days, had an attendance of 128,169. Equally interesting in ratio is a recently recorded total attendance of 1,000 at a one-man show by a Cheyenne artist in Rock Springs, Wyoming—population 2,400.

And judging by the rate at which people were jamming into the constricted quarters of the Durlacher Galleries in New York the day we visited the Tintoretto exhibition, it promises to set another kind of record besides that of being the first one-man show of this distinguished Venetian ever held there.

du Bois to Teach at Cooper Union

GUY PENE DU BOIS, well known artist, teacher and critic, succeeds Ernest Fiene as instructor in the Cooper Union Day School of Art in New York. Mr. Fiene will continue to teach at the night sessions, his days being occupied with two large murals recently commissioned.

Recent Accessions

IMPORTANT RECENT additions to museum collections include a portrait of Marechal Bonnavet by Corneille de Lyon, which has gone to the Toledo Museum; El Greco's *Apparition of the Virgin to St. Dominic* (of which there are several versions) purchased by the Rochester Memorial Gallery from the collection of the late J. Horace Harding; and *The Resurrection* by Andrea del Castagno, a notable acquisition of the Frick Collection.

Space, Not Policy

SPACE DEMANDS of this special issue account for the brevity of News and Comment this month.

EXHIBITION REVIEWS

(Continued from page 176)

PICASSO

ALONG WITH a loan exhibition of figure paintings by Picasso at Marie Harriman's came announcement of the purchase through the Bliss fund of that protean artist's *Mademoiselles d'Avignon* by the Museum of Modern Art and the further announcement that the Museum and the Art Institute of Chicago are collaborating on a Picasso comprehensive to include three hundred works in all media and of all periods, to open at the Museum in November and in the spring of 1940 in Chicago. It is a chastening thought. From the time of seeing the Picasso collection in the possession of the Museum of Modern Western Art in Moscow, I have felt that Picasso has been largely misinterpreted in this country: that his influence rather than his chameleonesque productivity will eventually give him historical rank. When Lautrec-ish work, the early green period, the works of the blue and the blue-and-rose period, the Cubist experiments, the collages, the enormous abstractions, the pseudo-classic semi-antiquities, the late figure pieces looking like cock-eyed iron grilles, are all brought together: how will these periods fare when set off each by the other? If the exhibition is really representative, may it not be possible that from forty to sixty per cent of the enormous output will be seen as experimental and largely to be dismissed as such? Will we have a saner perspective on the work of a man who has become a modernist shibboleth and to whom Royal Cortissoz not long ago applied the epithet "mystagogue"? For the sake of a bewildered public, let us hope that the show will be truly representative ignoring neither the unquestioned achievement nor the sound and fury; for only so will the exhibition serve a purpose of lasting value.

KIMON NICOLAIDES

THE LATE Kimon Nicolaides, some eighty of whose paintings may be seen from March 6 to 18 at Valentine's in a memorial show, was for many years one of the mainstays of the Art Students' League. The exhibition has been arranged by the old G. R. D. Studio, to which "Nic," as he was familiarly known, played patron saint, and where many a young artist (through the kindness of the Studio's founder, Mrs. Philip Roosevelt) was enabled to hold a first show of work.

Behind Nicolaides' arduous teaching career lay a conscientiousness and a broad sympathy which led him to outline a method and practice of drawing for those who are unable to attend art school—an amazingly sound and practical work which, it is to be hoped, will find an adequate publisher some day. Almost obscured by his manifold duties, Nicolaides' talent as an artist was all too often lost to sight. The present show reveals that his untimely death last year cut him off at a time when his many friends and admirers believed he was all set to go places. Here are portraits, abstractions, figure pieces, dreamy works of an intensely poetic imagination,

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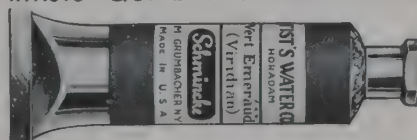
PAUL SAMPLE, painter and art educator, acknowledged one of America's most noted water colorists, has resided the last fifteen years in California. Winner of First Prize at the 1930 Los Angeles Museum Annual, First Prize Pasadena Art Institute 1932; Mabury and Keith Spaulding Prize, California Art Club, 1930-1; Isidor and Temple Gold Medals, Hon. Mention, Carnegie International 1936; Hallgarten Prize, etc., he is represented in famous permanent collections of contemporary American art, including the San Diego, Metropolitan and Brooklyn Museums. He is now resident artist at Dartmouth College.

An advocate of a simple and permanent palette, Mr. Sample says: "In my travels from coast to coast, I have observed the enthusiastic approval and widespread use of the Schmincke 'Horadam' Artist Grade Water Colors. I find these American made colors excellent in their permanency, power and brilliancy."

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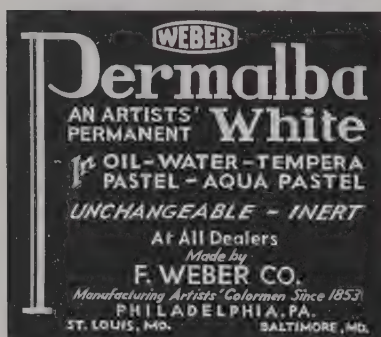
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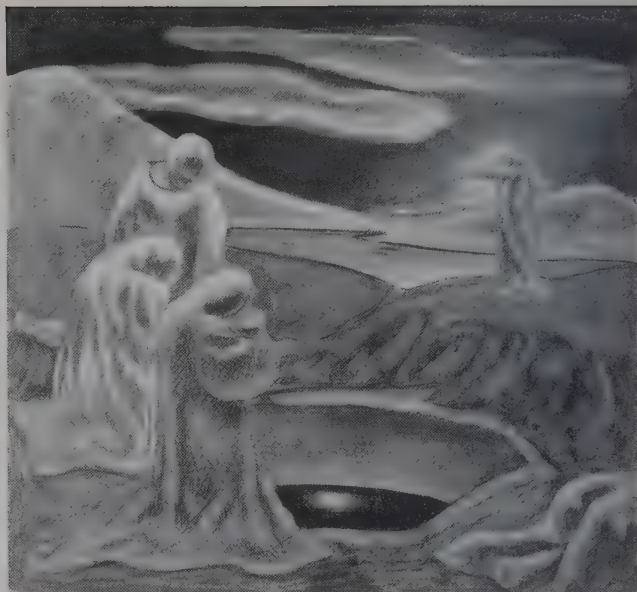
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*Kimon Nicolaïdes: from a poem by Whitman. Tempera study.
In the memorial exhibition now at the Valentine Gallery*

still-lives, landscapes, in his own peculiar technique of combined tempera and oil.

Paintings had been shown at the Wadsworth Atheneum in Hartford, at the Bernheim Jeune Gallery in Paris, at the old Whitney Studio Club, at the Museum of Modern Art, at the Academy, at the Montross Gallery. But this is the first time that his work as a whole has been emphasized. A committee of fellow artists, including George Bridgman, Gifford Beal, Hildreth Meiere, Kenneth Hayes Miller and Mrs. Pierre Claudel are assisting in the memorial tribute.

FRENCH ART AT BIGNOU'S

A NUMBER OF outstanding paintings by French nineteenth-century artists is on at the Bignou through March—works from private collections in France. There is a remarkable Gauguin: an ornamental fence across the low foreground (the ornaments are heads) is silhouetted against an upsweeping yellow hillside of grain, with a mysterious sphinx-like primitive figure at the top, silhouetted against a rock in almost the same low key; while in the extreme left foreground a splotch of tropical color in vegetation recalls the eye again and again. Certainly, one of Gauguin's better pictures. And there is a Courbet of the '50's—a seacoast vignette with brilliant color streaking a blue sky and lush greens in the bank which falls away to a strip of beach and warm blue water. There is a van Gogh Arles landscape that stands up well; there are a portrait, a still-life and a landscape (1900) by Cézanne—all arresting paintings. To these are added a Corot brownish studio interior with figure; a couple of excellent Manets; a Seurat study for *La Grande Jatte*; three characteristic Renoirs of various periods; and a half dozen other works by Degas, Sisley and Manet which would attract attention anywhere.

—HOWARD DEVREE.

YASUO KUNIYOSHI

YASUO KUNIYOSHI is holding an exhibition of paintings at the Downtown Gallery in which figure canvases predominate, although there are landscapes and still lifes. The languorous ladies of the exhibition with their melancholy self-absorption appear as striking contrast to the hearty, balloon-tired bathing beauties of Kuniyoshi's earlier canvases. Yet both types reveal the same evidence of a gifted artist working out a highly original idiom to express personal artistic convictions. The single-figure canvases suffer a little here from being shown together and appearing to repeat each other, whereas, there is a definite contrast between the ideas and expressions of the various subjects. There is scarcely need to speak of this artist's remarkable painting quality, although it impresses one anew at each viewing of his work. How anyone can achieve such variety of pattern in such a limited range of color is, moreover, one of the minor miracles.

GEORGINA KLITGAARD

GEORGINA KLITGAARD, at the Rehn Gallery, is giving a good account of herself with a showing of landscape, figure and still-life paintings. Although she occasionally turns to the panoramic in her landscapes, she escapes the topographical record of spreading countryside almost infinitely detailed which she has sometimes executed. For while she retains her breadth of design and sweep of big rhythms she reveals a fine sense of selection with concentration on the essentials of the scene. An arresting feature of this artist's work is its combination of vigor and sensibility, harmonizing vitality and poetic charm. While there is rich quality in her paint, it is never lavish, but used with fine discretion for particular effects. And why has Mrs. Klitgaard hidden her accomplishment as a portrait painter from the public? Her figure canvases indicate a sound knowledge of structure, as well as a flair for plastic design. In her two-figure pieces she surmounts all complexities of composition with such felicity that her designs seem to have a delightful inevitability.

THE PEALE FAMILY

AN EXHIBITION OF paintings and water colors by James Peale and his family at the Walker Galleries presents to the public a collection which has always remained in the possession of the Peale family and has never been previously exhibited. Paint, instead of red corpuscles, must have flowed in the veins of all the Peale family, for there were never known more early, continuous and inveterate addicts to painting than the members of this widely ramified group. Although James Peale did not resort to baptismal rites to induce his children to pursue the fine arts as his brother Charles had done, so that there are no Raphaels, Rembrandts or Angelica Kauffmanns in the James Peale contingent, all his children and his grandchildren were practitioners of some form of painting.

Remarkably enough, the greater part of the canvases included here by James Peale are not the portraits or minia-

tures on which his reputation rests, but still-lives, very handsome arrangements of fruits and vegetables, not only striking as decorative designs, but enchanting in their beauty of textures and surfaces and rich, though reticent, color. A family

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group by this artist, a real "conversation piece" after the English fashion, is a delightful canvas, perhaps not so ably composed or solidly painted as the still-lives, but carried out in the grand manner, the figures artlessly disposed against a backdrop of elegant park-like landscape. Not all the members of this family portrait are strongly characterized, but the artist himself, his wife and eldest daughter, forming a group at one side of the painting, are given charming ease of bodily gesture as well as a sensitive modeling of features and good definition of form. The other figure piece by this artist, *Venus and Cupid*, is an ingenuous rendering of a classical myth in the provincial accent of early Americanese. Possibly it is a copy or an adaptation of some contemporary canvas. As painting, nothing can be said for it with the exception of the draperies, but as a document of naiveté it is invaluable.

Sarah Peale, one of the daughters, achieved quite a reputation during her lifetime for portraits, particularly miniatures. She is represented here by two still-lives, one of which, *Watermelon*, is a highly simplified, almost stylized composition, the starkness of the arrangement given vitality by the

luscious reds of the fruit and the patterning of black seeds. Margaretta, another daughter, was apparently not so gifted; although a thoroughly competent painter, she was prone to stray into the precious and quaint regions of art.

The son, James, Jr., a banker by vocation, but a painter by avocation, is represented by some excellent marine water colors and a brilliant water color drawing of a horse, instinct with nervous life and tension. The two grandsons contribute water colors of flowers and birds, small, finely considered studies, with a curious suggestion of Chinese woodblock prints. The great-grandson is not included in the show; apparently the Peale passion for painting has at last flickered out.

D. MARGUERITE HUGHES

AT THE MONTROSS GALLERY, landscapes by D. Marguerite Hughes impress one immediately with the sincerity of the artist. Miss Hughes appears to be able to allow her subject matter to share in her picture making. While she holds her canvases to sound design, she does not seem to be forcing the thing she sees into some pre-conceived pattern. In all the work there is a pleasing balance between the artist's own language of form, color and composition and the definite character of the scene painted. The directness and sincerity of these landscapes do not, however, preclude decorative charm. *Milkweed Blossoms in Meadow* and *Icehouse Lake* are two canvases especially noted.

—MARGARET BREUNING.

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PROGRESS IN PHILADELPHIA

THE ONE HUNDRED and Thirty-Fourth Annual Exhibition of Paintings and Sculpture at the Pennsylvania Academy of the Fine Arts holds a dual message—that of the institution to the public, serving notice that it is once again fighting for its place as a wide-awake exhibiting center—and that of the artists, who are no less definite in insisting that, henceforth, emotional participation is the price the layman must pay for art enjoyment.

The keynote of the entire exhibition is the American artist's discovery that he has an imagination to be exercised with equal facility in still-life, landscape and figure composition. Throwing open to revision its too-long static invitation list, the Academy has welcomed many artists new to its annuals, but has done so without unseating a disproportionate number of more conservative men whose prestige in America is undisputed. The annual thus takes on the characteristics of an American living room that has survived the changing tastes of several generations, and that, in sheltering echoes of each, provides a rich cross-section of yearning and accomplishment stretching over a period of some thirty years.

Thus, while the general tone of the show is that of imaginative creation, clear-cut realism has been accorded due respect. There is a portrait by William McGregor Paxton, with polished porcelain textures and colors; *The Interior* by Maurice

Molarsky is masterly in its handling of fabrics. Frederick Waugh presents one of his characteristically accurate wave and rock studies; while Carroll S. Tyson makes his bow to the Impressionists.

Landscape statement of fact with strong snow brushing is evident in paintings by Edward W. Redfield and Walter E. Baum, with Daniel Garber coming to the fore in a winter landscape of the Delaware Valley that poses snowy quarry walls beating over a diminutive covered bridge. In general, however, two trends are noticeable; that toward appreciation for the native scene, and that toward the abstract.

Art of the American scene is changing rapidly. Several canvases, dated three or four years ago, place the emphasis on illustration. Take, for example, Paul Sample's *Barber Shop*, the interpretation of a cheap hotel by Phil Paradise, or the



D. Marguerite Hughes: *On Mrs. Wilson's Hill*. Included in the artist's recent one-man exhibition at Montross's

more recent *Brown Bomber*, a prize fight composition by Robert Riggs. Touching the keener edge of satire are Reginald Marsh's nervously brushed *The People's Follies*, a burlesque show impression, and Clyde Singer's onslaught of mask faced stenographers dashing for a subway.

More piquant, however, are canvases poetically or dramatically imaginative, with figures and landscape playing equal roles, as in compositions by Walter Steumpfig, Charles Burchfield, Morris Kantor, Peppino Mangravite and Francis Chapin, winner of the Sesnan landscape medal for his richly colorful but over-busy *Gray River*. Poetry of color and design pulses through such canvases based on landscape forms but minus figures as *Pinnacle* by Henry McCarter, granted the Temple medal, and *Night with Moon and Ferns* by the newly naturalized George Grosz; while in contrast to Waugh's literalism Henry Mattson's big surging *Seascape* suggests the shift in contemporary emphasis from visual camera mechanics to emotional stimuli.

Imagination thus seeks many different avenues for expression, adventuring here and there into the abstract, an ex-

periment that may be traced in the annual from realistic still-life through color improvisation in canvases by Frederic Taubes, Henry Varnum Poor and Yasuo Kuniyoshi to semi-abstractions by Leon Kelley and Arthur Carles (awarded the three hundred dollar Scheidt memorial prize for a "painting

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of special importance to the exhibition"). But the final step into the non-objective, without obvious derivation from naturalistic forms, is taken by John Ferren, in his rhythmic geometric *Abstraction*.

Much the same sequence may be followed in landscape and figure composition, the former running the gamut from Alexander Brook's sentimental girl in pink ruffles, and Maurice Sterne's square-cut, Chinese portrait conventionalization, *Marcella* (winner of the three hundred dollar Lippincott figure prize), through Jean Charlot's abstraction of figure masses, *New Boys*, to the color and line emphasis in a canvas by Abraham Rattner, and the vivid color segmentation of figures by Morris Blackburn. Landscape, also, ranges from literal realism to a composite of Cape Ann impressions by Leon Kroll, and a Cubistic *Church*, 1935, by Lyonel Feininger.

It is to John McCrady's negro *Last Judgment*, however, that one turns for a purely imaginative strain in American art where satire, naiveté and a glimmer of old-master technique lend to a well organized but figure-teeming composition the striking individuality of free art in a free land. To Mary Townsend Mason went the one hundred dollar Mary Smith prize for the best painting by a woman artist resident in Philadelphia; to Leon Karp the Beck Medal for *Portrait of My Wife*, and to Harry Rosin, lately returned from the South Seas, the Widener Memorial medal for the best piece of sculpture. His *Hina Papa*, the study of a young Tahitian girl, upholds the cause of fine craftsmanship against a disturbing onslaught of smartness that threatens to render contemporary sculpture as fickle as styles in millinery.

Not satisfied with the usual prize giving, the juries supplemented their awards by honorable mentions, singling out, for painting, the social comment canvas *Rotten Foundations* by Eugene Ludins, more sensitively painted but less dramatic than William's Gropper's *Against the Wall*; the admirably constructed *Music Lesson* by Gladys Rockmore Davis and Bernard Karfiol's *The Pool*.

Honorable mention in sculpture went to Henry Kreis for his *The Broken Crock*, a seated figure in the contemporary mode of ultra-simplification. Though magnificently staged by C. P. Jennewein, chairman of the sculptors' jury and this year's recipient of the Academy's medal of honor, withheld for the past decade, the sculpture is less adventurous than the painting. Dignity has been granted the sculpture setting by banishment of all painting from the central rotunda and its transepts.

While there is a touch of Cubism in *Accordion Player*, a tiny brass by Harry P. Camden, and an echo of social comment in *Crucifixion* by Albert Stewart, the limp figure of a soldier draped over barbed wire, sculpture today seems bent upon falling between two stools—that of studied crudity, and that of stylization. In the latter vein is *Triton and Dolphin* by Benjamin Hawkins, a streamlining of the old baby fountain concept. More interesting as studies in form are *Ant Eater* and *Rhesus Monkey* by Nathaniel Choate; while effective in the

staging are the huge central white figure, *Upheaval*, by Gleb W. Derujinsky, and two pacing black panthers by Wheeler Williams. A buxom concept of female form is noted in many of the entries, notably in Arthur Lee's *Great Fortune* and Leo Friedlander's *Fragment, Valor*; while stylized relief is evident in an *Overdoor* by Jennewein and *Fame* by Paul Manship. In the vein of architectural conventionalization is Lee Lawrie's rendering in the round, *Atlas*.

The juries comprised (for painting) Franklin C. Watkins, Chairman, responsible for much of the pre-jury gathering, Arnold Blanch, Jon Corbino, Guy Pène du Bois, Daniel Garber, Antonio P. Martino and Carroll S. Tyson; (for sculpture) C. P. Jennewein, Chairman, Joseph Kiselewski and Arthur Lee. On the Academy's Committee on Exhibition, awarding the Lippincott and Mary Smith prizes, are the laymen Henry S. Drinker, Chairman, Joseph E. Widener, Sydney E. Martin, Marshall S. Morgan and William Clarke Mason.

—DOROTHY GRAFLY.

ARTISTS IN THE EXHIBITION

(Continued from page 161)

City): *The Pink Skirt*. Harry A. Davis, Jr. (Indianapolis): *Harvest Dinner*. Stuart Davis (New York City): *Landscape with Garage Lights*. Julio de Diego (Chicago): *Souvenir of Spain*. Eleanor de Laitre (Chicago): *Storm Flight*. John de Martelly (Kansas City, Mo.): *Low Bid*. Helen Dickson (Boston): *River, Cherryfield*. Phil Dike (Los Angeles): *Copper*. Maynard Dixon (San Francisco): *Destination Unknown*. Lamar Dodd (Athens, Ga.): *Still Life*. Isami Doi (Honolulu): *Koloa Mountains*. C. V. Donovan (Urbana, Ill.): *Mid-West Spring*. Olin Dows (Rhinebeck, N. Y.): *Tossing Grain*. Otis Dozier (Dallas, Tex.): *The Annual Move*. Aileen King Dresser (New York City): *The Porch*. Guy Pène du Bois (New York City): *Beach Scene*. Yvonne Pène du Bois (New York City): *Wanamaker House*. Charles Stafford Duncan (San Francisco): *Girl with Tulip*. Dorothy Duncan (San Francisco): *Composition*.

Ronnie Elliott (New York City): *Washington Square, South*. Irma Engel-Leisinger (San Francisco): *Flowers and Books*. Stephen Etnier (New York City): *Adolescence*. Emlen Etting (Haverford, Pa.): *Gloria*. Philip Evergood (New York City): *The Letter*. Donald Millard Everingham (Syracuse, N. Y.): *Seated Mexican Girl*.

Jan Fabion (Chicago): *Carpathian Farmer*. Jerry Farnsworth (North Truro, Mass.): *Enrica*. William Dean Fausett (New York City): *Flora*. Lyonel Feininger (New York City): *Mill in Spring*. John Ferren (New York City): *Composition No. 34*. Ernest Fiene (New York City): *Cattle and Crows*. Vaughn Flannery (Darlington, Maryland): *The Maryland Hunt*. Joseph Fleck (Taos, N. M.): *Autumn Mood, Taos*. John Fulton Folinsbee (New Hope, Pa.): *Burnt Coat Harbor*. Helen Forbes (San Francisco): *Storm, Death Valley*. Lauren Ford (Rye, N. Y.): *Vision of the Innocents*. Karl E. Fortress (Woodstock, N. Y.): *Old Courthouse*. Josef Foshko (Brooklyn, N. Y.): *Grief*. David Fredenthal (Franklin Village, Mich.): *Community Spirit*. Frederick C. Frieseke (New York City): *Rose Gown*. Edwin L. Fulwider (Bloomington, Ind.): *Dead Head*.

Carl Gaertner (Willoughby, O.): *Night in Pittsburgh*. Esther Galley (Pittsburgh): *Humphrey's Coke Ovens*. Emil Ganso (Woodstock, N. Y.): *Bearsville Meadow*. Leon Gaspard (Taos, N. M.): *Souvenir of Manchuria*. Lee Gatch (New York City): *Pennsylvania Farm*. Robert Franklin Gates (Washington): *The Arroyo*. William A. Gaw (Berkeley, Cal.): *Road to Mt. Diablo*. William Gebhardt (Cincinnati): *Still Life*. E. Bart Gerald (New York City): *Canadian Still Life*. John Emmett Gerrity (Berkeley, Cal.): *Still Life*. Anne Goldthwaite (New York City): *Waterhole*. Boyer Gonzales, Jr. (San Antonio, Texas): *Elizabeth*. William N. Goodell (Philadelphia): *Impromptu Costume*. Jean Goodwin (Santa Ana, Calif.): *Summer on the Shore*. John D. Graham (New York City): *Blue Still Life*.

Gordan Kenneth Grant (Santa Barbara, Calif.): *Santa Clara Eagle Dance*. Nils Gren (San Francisco): *Village Street*. Robert Gribbock (Taos, N. M.): *Composition No. 56*. William A. Griffith (Laguna Beach, Calif.): *A Field Road*. Reginald L. Grooms (Cincinnati): *After Amish Meeting*. William Gropper (Croton-on-Hudson, N. Y.): *Dust Storm*. George Grosz (Douglaston, N. Y.): *The Muck Raker*. Ruth Grotenrath (Milwaukee): *The White Pitcher*. Louis O. Guglielmi (New York City): *El Station*, 1938. John Gutmann (San Francisco): *Voyage*.

James Murray Haddow (Chicago): *Summer in Pilsen*. Johanna K. W. Hailman (Pittsburgh): *Duquesne*. Ejnar Hansen (Pasadena): *Sadakichi Hartmann*. Lawren Harris (Santa Fe, N. M.): *Composition*. Robert B. Harshe (Chicago): *Girl at Cafe Table*. Zoltan Hecht (New York City): *Winter in the Park*. William Hesthal (San Francisco): *Strange Day, No. 2*. Eugene Higgins (New York City): *The Conscript*. Hilaire Hiler (San Francisco): *Comme j'ai vu Elvar*. Clarence K. Hinkle (Santa Barbara, Calif.): *Coast Line, Laguna*. D. Howard Hitchcock (Honolulu): *Hillside*. Alexander Hogue (Dallas): *Road to Rome*. Gerrit Hondius (New York City): *In the Ring*. Edward Hopper (New York City): *Macombs Dam Bridge*. Jo N. Hopper (New York City): *Chez Hopper*. Earl Horter (Philadelphia): *Wissahickon Creek*. Nora Houston (Richmond, Va.): *Jubilate Dea Monis Terra*. John L. Howard (Monterey, Calif.): *On the Wharf*. Marie Atkinson Hull (Jackson, Miss.): *Share Croppers*. John Huntington (Damariscotta, Me.): *Stone Booms in Storm*. Peter Hurd (Roswell, N. M.): *José Herrera*.

Walter Isaacs (Seattle, Wash.): *Jockey*. Eugene S. Ivanoff (San Francisco): *Old Woman*. Neil McD. Ives (New York City): *Mountain*. Everett Gee Jackson (San Diego, Cal.): *Embarkation*. Lee Jackson (New York City): *Park at Night*. Rudolf Louis Jacobi (New York City): *Spring in Westchester*. Alexander James (Dublin, N. H.): *Portrait of Tony Betz*. Avery Johnson (Denville, N. J.): *Washday—Charlotte Amalie*. J. Theodore Johnson (Minneapolis): *Girl With Dominoes*. Wendell Jones (Woodstock, N. Y.): *Road to Guaymas*. Raymond Jonson (Santa Fe, N. M.): *Suspension*.

Gerome Kamrowski (New York City): *Gray Circle*. Morris Kantor (New York City, N. Y.): *Still Life—Dogwood*. Bernard Karfiol (New York City): *Summer*. Leon Karp (Philadelphia): *Bouquet*. A. Raymond Katz (Chicago): *Argument*. Henry G. Keller (Cleveland): *Circus Day*. Grace Veronica Kelly (Cleveland): *Meson San Calletano, San Salvador*. William Kennedy (Champaign, Ill.): *Evening Rain, Brooklyn*. R. H. Kennicott (Los Angeles): *Dahlias*. Rockwell Kent (Ausable, N. Y.): *To the Stars*. Georgina Klitgaard (Bearsville, N. Y.): *January*. Frederic Knight (New York City): *Sand and Gravel*. Emil J. Kosa, Jr. (West Los Angeles, Calif.): *Self-Portrait*. Alexander J. Kostellow (Pittsburgh): *Figure Arrangement*. Sigmund Kozlow (New York City): *Connecticut River*. Leon Kroll (New York City): *Marie-Claude's Birthday*. Louis Kromberg (New York City): *Preparing for the Dance*. Yasuo Kuniyoshi (New York City): *Weather Vane and Other Objects on Sofa*.

Lucien Labaudt (San Francisco): *W2*. Richard Lahey (Alexandria, Va.): *My Wife*. Paul Lantz (Albuquerque, N. M.): *New Mexican Landscape*. Sidney Laufman (New York City): *Morning in the Pasture*. Kathleen Lawrence (Fort Worth, Tex.): *Wet Street*. Ernest Lawson (New York City): *Little Church Around the Corner*. Doris Lee (Woodstock, N. Y.): *Noon*. William Lester (Dallas, Tex.): *Empty Silo*. Tom E. Lewis (San Francisco): *Sun Flowers*. Jonas Lie (New York City): *The Curtain Rises*. Robert Lifvendahl (Chicago): *Margaret*. Ward Lockwood (Taos, N. M.): *Corner Grocery, Taos*. Maurice Logan (San Francisco): *Off Season*. Carlos Lopez (Royal Oak, Mich.): *Country Church*. Erle Loran (Berkeley, Cal.): *Snow, Soot, R. R. Crossing*. Molly Luce (Belmont, Mass.): *Southeast Storm*. Luigi Lucioni (New York City): *Contemporary Conversation*. Dan Lutz (Los Angeles): *Beach Escape*.

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Fred Nagler (New York City): *The Last Supper*. Jackson Lee Nesbitt (Kansas City, Mo.): *Circus Clown*. Kenneth Ness (Chicago): *The Park*. Eugen Neuhaus (Berkeley, Calif.): *In Sonoma County*. Dale Nichols (Glenview, Ill.): *John Comes Home for Christmas*. Kenjiro Nomura (Seattle): *Street Corner*. B. J. O. Nordfeldt (New York City): *Spring, New Jersey*. S. Walter Norris (Philadelphia): *Hillside at Rond*.

Otis Oldfield (San Francisco): *Figure*. Moses Oley (New York City): *Quarry on the Hudson*. Elliot Orr (Wauquoit, Mass.): *The Outcasts*. Cathal B. O'Toole (Long Island City, N. Y.): *Cold Spring Harbor*.

William Palmer (New York City): *Indian Summer*. John L. Pappas (Detroit): *Sun Flowers*. Douglass E. Parshall (Santa Barbara, Calif.): *Three Horses*. James Patrick (Los Angeles): *Flight*. Gordon F. Peers (Rhode Island): *Great Dune, Race Point*. Waldo Peirce (Haverstraw, N.

Y.): *Jane*. Agnes Pelton (Cathedral City, Calif.): *Orbits*. Louise Pershing (Pittsburgh): *Smoke Fury*. Margaret Peterson (Berkeley, Calif.): *Two Women*. Milan Petrovits (Veona, Pa.): *On the Green*. Robert Philipp (New York City): *Aphrodite*. Marjorie Phillips (Washington, D. C.): *Locust Trees in Spring*. Gottardo Piazzoni (San Francisco): *Marin Hills*. George A. Picken (New York City): *The Inlet*. Hobson Pittman (Upper Darby, Pa.): *Southern Spring*. Ogden M. Pleissner (Brooklyn, N. Y.): *Erosion*. Elmer Plummer (Hollywood, Calif.): *Summer*. Theodore C. Polos (San Francisco): *1936-37*. Henry Varum Poor (New City, N. Y.): *The Golden Tree*. Stan Pocięcha Porsay (Los Angeles): *Reflexion*. Constantine Pougialis (Chicago): *The Red Tam*. Charles Prendergast (New York City): *Race Track*. Morton Prout (Columbus, Ind.): *Family Reunion*.

Lee F. Randolph (San Francisco): *Maria*. Hilla Rebay (New York City): *Erect*. Charles Reiffel (San Diego, Calif.): *Banner Gorge*. Daniel Rhodes (Des Moines): *Hod Carrier*. John Hubbard Rich (Hollywood, Cal.): *We Do Our Part—N. R. A. Barber Shop*. Constance C. Richardson (Detroit): *Shower Beyond Manchester*. H. O. Robertson (Dallas, Tex.): *Country Church*. Louisa H. Robins (New York City): *Tropical Night, Acapulco*. Margot King Roelke (Chula Vista, Cal.): *Marius and Anthony*. Marius Roelke (Chula Vista, Cal.): *Portrait of a Lady*. Umberto Romano (Worcester, Mass.): *Susanna and the Elders*. Herzl Rome (Massachusetts): *Dictator's Progress*. Hubert Ropp (Lake Bluff, Ill.): *Margo and the Right Angle*. Charles Rosen (Woodstock, N. Y.): *Sully's Mill*. Samuel Rosenberg (Pittsburgh): *Man-Made Desert*. Edward Rosenfeld (Baltimore): *Sewing Machine*. Doris Rosenthal (New York City): *At the Blackboard*. William B. Rowe (Buffalo): *Hitch-Hiker*. Andrée Ruellan (Woodstock, N. Y.): *Spring in Bleecker Street*. Arthur Runquist (Portland, Ore.): *Scrapped*. Worth Ryder (Berkeley, Calif.): *Nevada Mining Camp*.

Paul Sample (Hanover, N. H.): *Going to Town*. Sarkis Sarkisian (Detroit): *Melancholy*. Helen Sawyer (North Truro, Mass.): *The Village Square*. Ralph Scarlett (Great Neck, N. Y.): *Andante in Blue*. Katherine Schmidt (New York City): *Tiger, Tiger!*. Henry E. Schnakenberg (New York City): *Cat and Kittens*. Zoltan L. Sepesky (New York City): *Portrait with Sand Dunes*. Albert B. Serwazi (Philadelphia): *Boy with Sail Bag*. Leopold Seyffert (New York City): *Green Pyjamas*. Charles E. Shannon (Greenville, Ala.): *The Lover*. Honoré Sharrer (Coronado, Cal.): *Planning*. Charles Sheeler (Ridgefield, Conn.): *Cactus*. Millard Sheets (Claremont, Cal.): *Alcatraz*. Anatol Shulkin (New York City): *Mari-golds*. Simka Simkhovitch (Greenwich, Conn.): *Colored Church Supper*. Martha Simpson (San Francisco): *Gladiolas*. Maxwell Simpson (Elizabeth, N. J.): *Homage to Isadora Duncan*. Clyde Singer (Malvern, O.): *Cathie's Place*. Anna Katherine Skeele (Monrovia, Calif.): *Cello Player*. John Sloan (New York City): *Three A. M.*. Charles Smith (Bennington, Vt.): *Black Square*. Jacob Getlar Smith (New York City): *The Messianic Age*. Judson Smith (Woodstock, N. Y.): *Winter in the Catskills*. Wallace Herndon Smith (New York City): *Connecticut*. J. J. Soble (New York City): *Child Reading*. Isaac Soyer (New York City): *What Next?*. Moses Soyer (New York City): *Mother and Children*. Raphael Soyer (New York City): *Dancers*. Elizabeth Sparhawk-Jones (Westtown, Pa.): *Unearthen*. Eugene Speicher (New York City): *Jean in Costume*. Francis Speight (Philadelphia): *Autumn*. Niles Spencer (New York City): *Across the Tracks*. Everett Franklin Spruce (Dallas): *Arkansas Landscape, Afternoon*. Willson Y. Stamper (Cincinnati): *Marine*. Thomas Stell, Jr. (Dallas): *Winter Self-Portrait*. Maurice Sterne (San Francisco): *After Lunch*. Rolf Stoll (Cleveland): *Eledryth*. Peggy Strong (Tacoma, Wash.): *Lady in Green*. Walter Stuempfig, Jr. (Collegeville, Pa.): *Feast Day*. Henry Sugimoto (Hanford, Calif.): *Still Life*. Florence Alston Swift (Berkeley, Calif.): *Still Life*. Jean Swiggett (Long Beach, Calif.): *Ivan in Armor*.

Chuzo Tamotzu (New York City): *Summer Relief*. Frederic Taubes (New York City): *Setting the Table*. William L. Taylor (North Bergen, N. J.): *Whipple Valley*. Madge Tennent (Honolulu): *Local Color*. Manuel

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Theodore Van Soelen (Cornwall, Conn.): *Beneath the Crosses*. Oscar Van Young (Chicago): *The White Shoe*. Margit Varga (New York City): *Road to Danbury*. Dorothy Varian (Woodstock, N. Y.): *Pink Daisies*. Joseph Vavak (Chicago): *Galena*. Andrew Vincent (Eugene, Ore.): *Veteran's Homestead*. Robert von Neumann (Milwaukee): *Great Lakes Fisherman*. John Von Wicht (Brooklyn, N. Y.): *Blue Square*. Joseph P. Vorst (St. Louis, Mo.): *Fear*.

Stuart Walker (Albuquerque, N. M.): *Ascending Rhythms*. Everett Warner (Pittsburgh): *Steel, Steam and Smoke*. Ferdinand E. Warren (Brooklyn, N. Y.): *Washington Mews*. Franklin C. Watkins (Philadelphia): *Negro Spiritual*. Jean Watson (Philadelphia): *Cape Anne Quarry*. Nan Watson (Washington, D. C.): *The Family Compote*. Robert Weaver (Peru, Ind.): *Those Riding Hannefords*. Elof Wedin (Minneapolis): *Self-Portrait*. John E. Weis (Cincinnati): *The Evening Packet*. William Wendt (Laguna Beach, Calif.): *Where Nature's God Hath Wrought*. Roland Werheim (New York City): *The Sculptor*. Harold Weston (St. Huberts, N. Y.): *Green Hat*. Harriet Whedon (San Francisco): *Bay Street Eating House*. Clifton Wheeler (Indianapolis): *In the Hills*. Florence S. Whiting (Philadelphia): *The Haunted House*. Loran F. Wilford (Springdale, Conn.): *Frightened Horses*. Esther Williams (New York City): *Picnic by the Pond*. Andrew Winter (New York City): *Lobstering, Monhegan*. Hamilton Wolf (Oakland, Calif.): *Modern Classic*. Beatrice Ely Wose (New York City): *Roof Tops*. Henrietta Wyeth (Chadds Ford, Pa.): *The Rocking Horse*. John Wyeth (New York City): *Snowstorm, Konigssee Highway, Berchtesgaden*.

John Xceron (New York City): *Painting 242*.

Edmund K. Yaghjian (New York City): *59th Street Skyline*. John Young (Honolulu): *Market Day in China*.

Karl Zerbe (Boston): *Terrasse in Taxco*. Nicola Ziroli (Chicago): *Black Sentinels*. Milford Zornes (Claremont, Calif.): *El Tranguillon*. Zsissly (Naperville, Ill.): *Wall Deer*.

THE FINE ARTS BUILDING

(Continued from page 140)

near the entrances, also helps create space in the main area of the decorative arts section by giving a moving boundary instead of a fixed one.

The galleries for the book-binding exhibits were planned to utilize the bays of the truss arches across the south side of the space. The glass and rug exhibits are splayed outward from the ceramic and textile work-shops. Sliding glass panels protect both glass and books. Heights for the book installation are less than for the glass exhibits. In addition to these areas there is a balcony over the book space and across the back where jewels are shown in small hexagonal cases. Other room units occupy the bays on the balcony between arches. The balcony is approached by stairs which wind around the work-shop spaces. A view of the area below is possible.

With this view in mind a trellis roof was designed over the circulation between the two work-shops. One of the adjoining exhibits is treated like an out-door terrace. There are two other terraces. The balance of the rooms are arrangements within the allotted space for each, sixteen by twenty feet.

For outstanding reviews of exhibitions, read "Exhibition Reviews." For news of all exhibitions, turn to the advertisements of galleries, and the complete "Exhibition Calendar."

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Ceilings are sixteen feet high or less. The plan of this central island of assembled rooms was derived from the room requirements themselves and the shape of the total space allotted to them. The whole is tied together by unifying the heights over the units and in only two cases was an exhibitor asked to change a height or other outside dimension.

Color was worked out with the directors of the respective divisions, with the Fine Arts Committee and with the lighting engineer, Mr. Leo G. Gianini. The scheme developed uses light-keyed color for the modern exhibits; these are dominantly of a simple lamp-black grey accented with five changes of color: sienna, cobalt, terra verde, cadmium yellow and a neutral citron. All were mixed with white as well. The Pacific cultures and old masters rooms were given deeper colors: ochre, maroon, deep blue, medium blue, orange red, carried by bright green and black. Fifteen standard shades seemed to meet most requirements. Sequences are arranged as recalls from room to room, or as accents made desirable by changes of vista.

At first a complete earth palette was considered, using the fine deposits of California earth pigments, but local pigment proved too uncertain of production for the last rush and somewhat limited in possibilities—blues were entirely lacking. However, most of the colors are of an earth type with the addition of cadmiums and a chrome hydrate green. It was necessary that all colors be lime-fast as the gypsum board and the lime composition plastic which covers the joints, as well as fresh plaster walls, gave too much chance of "burning" the color. Casein-type paints were selected for their coverage (most work is one coat), for their necessary lime fastness, for their porosity, which permits plaster to cure underneath, and for their finish. With several pigments they give greater clarity of color than the same pigment ground in oil. They have a freedom from reflection which is an added advantage in lighting.

A special study of the lighting problem was made by Mr. Gianini. A kind of artificial daylight, most effective in tests, was developed. The light cone is directed upon the walls, to give a carefully distributed intensity. The illumination is strongest at the normal hanging line, and gradually decreases in intensity toward the ceiling. The type of reflector and color correction lens used was developed and designed especially for this installation, and should prove very useful in the field of museum lighting. The working units themselves are encased in a continuous trough suspended from the beams above the wire ceilings. The case lighting developed for the Pacific cultures galleries makes use of specially designed parabolic strip reflectors.

Lighting in the decorative arts section is very simple. Reflector floods and projector lamps as well as other newly-developed reflector types give most of the effect. Cove lighting is primitive and depends on lamps closely spaced on sign sockets. Generally, light sources are concealed, but some reflector lamps are used as frankly exposed fixtures. Bottom

lighting, which has to be designed for a specific exhibit, is employed only in the glass installations.

With material of such outstanding importance as that in the Fine Arts Building much more could, of course, have been done. Few museums have a more varied group of installation problems. To attempt to solve these for a temporary exposition with the necessary economy of means provides in itself an interesting problem. But more time for planning and fuller advance knowledge of the material to be shown would have improved the result without adding materially to the cost. Even so, both the budget and the planning conditions as they existed made possible the development of new technics of presentation.

MARCH EXHIBITIONS

(Continued from page 192)

University of Pittsburgh: Chinese Technique of Painting; March 1-21.
Contemporary Swedish Prints; March 22-April 5.

PORTLAND, OREGON

Portland Art Museum: Early American Glass; March 1-21. Coptic Textiles; March 21-April 5.

PROVIDENCE, RHODE ISLAND

Rhode Island School of Design Museum: Contemporary American Paintings; to March 15. Providence Journal Photographs; to March 12.

RICHMOND, VIRGINIA

Virginia Museum of Fine Arts: Models for Stonewall Jackson Competition; March 4-April 15. Paintings by Harold Holmes Wrenn; March 26-April 8.

ROCHESTER, NEW YORK

Memorial Art Gallery: 7th National Ceramic Exhibition. Modern Textiles; March 3-April 3. Water Colors by Harwood Steiger. 5th International Exhibition Etchings & Engravings.

ST. LOUIS, MISSOURI

City Art Museum: Gros, Gericault, Delacroix Exhibition. St. Louis Art League Exhibition; March 13-April 8.

ST. PAUL, MINNESOTA

St. Paul School of Art: Modern French Paintings from Perls Galleries.

SAN FRANCISCO, CALIFORNIA

Paul Elder Co.: Water Colors by Howard Simon; to March 11.

San Francisco Museum: Guatemalan Textiles; to April 1.

SEATTLE, WASHINGTON

Seattle Art Museum: The Art of India. 11th Annual Exhibition Northwest Printmakers; March 8-April 2.

SPRINGFIELD, MASSACHUSETTS

G. W. V. Smith Art Gallery: Bauhaus Exhibition (1919-1928).

Springfield Museum: 1st Biennial Exhibition of American Painting; March 14-April 9. Rouault Prints; March 6-April 3.

TOLEDO, OHIO

Toledo Museum: Contemporary Decorative Arts. Paintings by Marian Maxwell; March 5-27. Paintings by Robert B. Harshe; March 16-April 16.

VERMILION, SOUTH DAKOTA

University Gallery: 2nd Studio Guild Trio Exhibition (AFA); to March 12.

WASHINGTON, D. C.

Corcoran Art Gallery: Biennial Exhibition; March 26-May 7.

Phillips Memorial Gallery: Water Colors by Mary Elizabeth Partridge.

Whyte Gallery: Scottish Paintings.

WILLIAMSBURG, VIRGINIA

College of William & Mary: Sculpture by Anna Hyatt Huntington; March 6-26.

WILMINGTON, DELAWARE

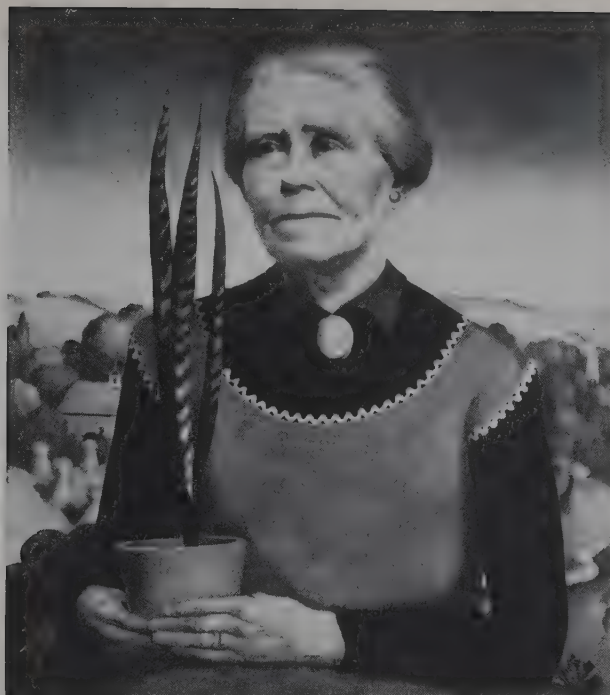
Wilmington Society of Fine Arts: American Portraits; March 6-26.

WILMINGTON, NORTH CAROLINA

Wilmington Museum of Art: Prints by European Masters. Illustrations from Babar Books (AFA).

YOUNGSTOWN, OHIO

Butler Art Institute: Studio Guild Oils. Swedish Glass; March 3-12. Works by Jon Corbino; March 17-April 9.



Woman With Plants: GRANT WOOD.

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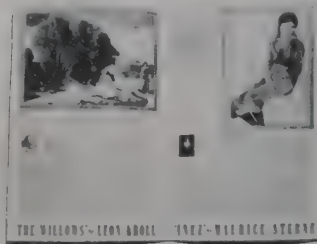
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CONTRIBUTORS

AS CRITIC OF art and music for the San Francisco *Chronicle* Alfred **Frankenstein** is as well placed as anyone to size up the "Pageant of the Pacific" in terms of what it means to the cultural life of San Francisco and the whole Pacific Coast. Mr. Frankenstein has written for the Magazine articles on Lyonel Feininger and Tom Craig.

AS A FREQUENT contributor of book reviews and as the author of several articles, among them "American Art: A Geographic Interpretation" published in May, 1935, **F. A. Gutheim** is well known to our readers. Mr. Gutheim is now on the staff of the U. S. Housing Administration.

Shepard Vogelgesang is a Chicago architect who was called to San Francisco to serve as Assistant Director of Decorative Arts and as Director of Design for the Committee of Fine Arts at the Golden Gate International Exposition. Mr. Vogelgesang's work for the Century of Progress Exposition in his home town made him invaluable to the San Francisco fair.

TO GATHER AND install the notable exhibition of Cultures of the Pacific **Langdon Warner** was given a leave of absence by the Fogg Art Museum, Cambridge, where he is Curator of the Oriental Department. Mr. Warner wrote two articles on the great Chinese exhibition at Burlington House, London, for the February and March, 1936, issues of the Magazine. His most recent book is *The Craft of the Japanese Sculptor*. His article this month is in substance his introduction for the handbook of his exhibition at San Francisco.

RESIGNING THE DIRECTORSHIP of the Baltimore Museum of Art to gather the American paintings for the San Francisco fair, **Roland J. McKinney** traveled all through the country on what was obviously a profitable if wearying mission. Mr. McKinney several years ago assembled the most complete exhibition of Latin American painting thus far seen in the United States.

René d'Harnoncourt as General Manager of the Indian Arts and Crafts Board of the Department of the Interior was asked to assemble an exhibition of Indian arts for the Federal Building at the San Francisco fair. Mr. d'Harnoncourt is an authority on primitive arts with special reference, of course, to those of the North American continent. He has contributed articles to the Magazine and to other periodicals; he has also illustrated and written several books.

WHEN SHE BECAME Director of the San Francisco Museum of Art **Grace L. McCann Morley** wisely made it function so as not to duplicate the activities of the two older museums there. Hers is a downtown museum which does as much as any in the land to serve the public when it has time to be served; much of the educational activity is in the evening.

FORTHCOMING

"WHEN A REVOLUTION has taken place, it is for the 'second generation' to relax, to expand, to consolidate, refine, humanize, and synthesize the territory others have won. Aalto is among these." Thus writes **Harmon Hendricks Goldstone** in his thorough and fully illustrated article on the work of Alvar Aalto, the noted Finnish architect and designer. It will appear in an early issue.

BEFORE LONG we shall publish **Paul F. Jacobsthal's** article on Celtic Art. The subject is important for, as Dr. Jacobsthal says: "Of all the 'barbarians' no other people has contributed more to the art of Europe than the Celts." Dr. Jacobsthal is University Reader in Celtic Archaeology, Christ Church College, Oxford, and lecturer there on the same subject. This is his first article for the Magazine.

ALSO SCHEDULED for early publication is **Dr. Werner Haftmann's** article on Siennese sculptors of the fourteenth century including most prominently Jacopo della Quercia. The article has as its starting point the recent exhibit of this sculpture in the Town Hall at Siena. Dr. Haftmann is connected with the German Art History Institute at Florence.

WHILE THE ANNOUNCEMENT of the last two articles above reveals an interest in the past, readers should rest assured that the Magazine will maintain its dominant interest in the work of living American artists. More in the series, chiefly self-written are on the way. Among the artists: Ward Lockwood, Peter Hurd, the three Soyer brothers, Isaac, Moses and Raphael, to mention only a few.

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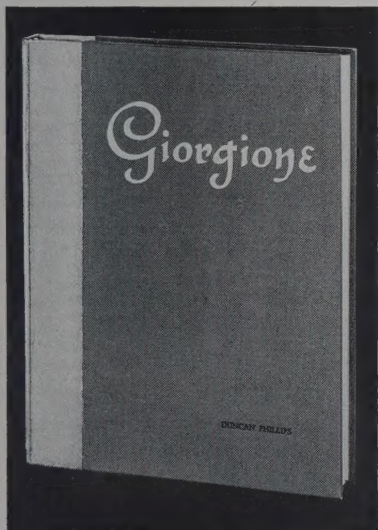
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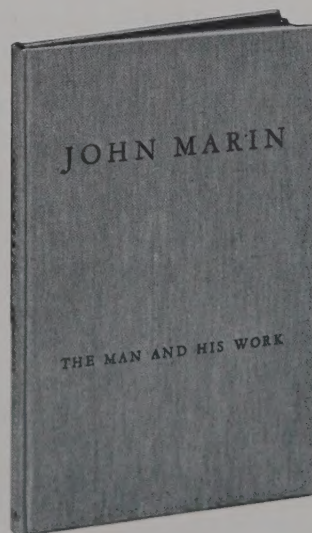
John Marin

THE MAN AND HIS WORK

BY E. M. BENSON

As a leader of the so-called modern school in America, John Marin is a significant figure in the art of our day. About the man, however, there is much speculation, and his work arouses controversy. But what is Marin really like, and why is his work important? At last, the answers are given, in the only full-length portrait of the man and his art.

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MARCH EXHIBITIONS

ALBANY, NEW YORK

Albany Institute: Paintings by Regina Gates. Silhouettes by E. von Maydell. Students' Work from Albany Public Schools. Water Colors, California Society. Prints by Eugene Higgins, Martin Lewis, Armin Landeek; March 1-21. American Artists Group; March 20-April 1.

ANDOVER, MASSACHUSETTS

Addison Gallery of American Art: Oils & Glass Paintings by Josef Albers; to March 6. Exhibition of Design. An American Group Exhibition (AFA); to March 15.

BALTIMORE, MARYLAND

Baltimore Museum of Art: Contemporary American Artists; to March 19.

Walters Art Gallery: Drinking Vessels Through the Ages. 17th & 18th Century English Paintings. English Porcelains.

BATON ROUGE, LOUISIANA

University Art Gallery: Prints by Kathe Kollwitz.

BOSTON, MASSACHUSETTS

Museum of Fine Arts: Sources of Modern Painting; to April 10.

BROOKLYN, NEW YORK

Brooklyn Museum: French 19th-Century Drawings from Paul Sachs Collection; to March 12. Italian Folk Arts & Crafts; from March 3. 10th International Water Color Exhibition; March 17-April 30. Recent Acquisitions.

BUFFALO, NEW YORK

Albright Art Gallery: Paintings from Museum of Modern Art; March 1-15. 4th Exhibition, Room of Contemporary Art; March 15-April 15. 6th Annual Western New York Exhibition.

CHICAGO, ILLINOIS

Art Institute of Chicago: 43rd Annual Exhibition by Artists of Chicago; to March 12. 18th International Water Color Exhibition; March 23-May 14.

Katharine Kuh Gallery: Sculpture by Archipenko.

CINCINNATI, OHIO

Cincinnati Art Museum: Louisiana Artists Exhibition; to March 26.

CLEVELAND, OHIO

Cleveland Museum of Art: Great Lakes Exhibition; March 6-28. Ohio Water Colors; March 1-31. Prints by John Marin.

DALLAS, TEXAS

Dallas Museum of Fine Arts: 10th Annual Exhibition Dallas Allied Arts; March 5-April 1. Acquisitions of Dallas Print Society.

DAYTON, OHIO

Dayton Art Institute: Sculpture by Sylvia Shaw Judson. Paintings by Marc Chagall. Persian Rugs

GREEN BAY, WISCONSIN

Neville Public Museum: Index of American Design.

HAGERSTOWN, MARYLAND

Washington County Museum: Paintings by Maryland Artists. Drawings by Raymond Creekmore. Photographic Exhibition.

HARTFORD, CONNECTICUT

Wadsworth Atheneum: Prints; to March 19. Connecticut Academy of Fine Arts Exhibition; March 4-26.

HOUSTON, TEXAS

Museum of Fine Arts: Paintings by Frederick Remington; to March 19. Modern Primitives (Museum of Modern Art); March 11-April 2.

IOWA CITY, IOWA

University Gallery: Paintings by Waldo Peirce.

KANSAS CITY, MISSOURI

Kansas City Art Institute: Batiks by Tonasko Milovich.

William Rockhill Nelson Gallery: Artists West of the Mississippi. Paintings by Thomas Hart Benton; March 20-31.

LOS ANGELES, CALIFORNIA

Foundation of Western Art: Landscape & Figure Painters; to March 18.

Los Angeles Museum: Paintings by William Wendt. Millard Sheets. Symposium of Design.

LOUISVILLE, KENTUCKY

Speed Memorial Museum: Textiles; to April 1.

MILLS COLLEGE, CALIFORNIA

Mills College Gallery: Master Drawings of 19th & 20th Centuries.

MINNEAPOLIS, MINNESOTA

Minneapolis Institute of Arts: Views of Paris. Landscape Prints; to March 15. Chinese Bronzes; to June 1.

University Gallery: Paintings by Oscar Berninghaus; March 2-28. Students' Work; March 6-24.

MONTCLAIR, NEW JERSEY

Montclair Museum: Contemporary Folk Art. Members Exhibition.

NEWARK, NEW JERSEY

Cooperative Gallery: Paintings by Gus Mager; March 12-April 8.

Newark Art Museum: American Folk Paintings.

NEW HAVEN, CONNECTICUT

New Haven Paint & Clay Club: 38th Annual Exhibition; to March 16.

NEW LONDON, CONNECTICUT

Lyman Allyn Museum: 19th Century Prints & Techniques; to March 12.

NEW YORK CITY

A. C. A. Gallery, 52 W. 8 St.: Paintings by William Gropper; to March 11.

Argent Gallery, 42 W. 57 St.: Paintings by Tony Sisti; to March 11. Flower Paintings by Members National Association Women Painters & Sculptors.

Artists' Gallery, 33 W. 8 St.: Paintings by Byron Browne; to March 13. Boris Margo; March 14-27.

Bignou Gallery, 32 E. 57 St.: 19th Century French Paintings; to March 25. School of Paris; March 27-April 29.

Boyer Galleries, 69 E. 57 St.: Paintings by Ralston Crawford; to March 11. Paintings by Jo Cain; March 13-31.

Buchholz Gallery, 32 E. 57 St.: Recent Paintings by Max Beckmann; to March 18.

Carroll Carstairs Gallery, 11 E. 57 St.: Paintings by Vertes; March 13-25. Drawings by Jean Oberle; March 27-April 18.

Downtown Gallery, 113 W. 13 St.: Paintings by Katherine Schmidt; March 7-25

Durand-Ruel, Inc., 12 E. 57 St.: Portraits by Renoir; March 28-April 15. Paintings by J. G. Domergue; to March 18.

Ferargil Galleries, 63 E. 57 St.: Paintings by Charles Cagle; Prints by Anna Gilman Hill; March 13-27. Italian Scenes by Ernest Stadelmann. Lithographs by Persis W. Robertson; to March 11.

Fifteen Gallery, 37 W. 57 St.: Paintings by Agnes M. Richmond; March 6-18. Charles A. Aiken; March 20-April 1.

Grand Central Galleries, 15 Vanderbilt Ave.: Work by Iacovleff; to March 11.

Marie Harriman Gallery, 61 E. 57 St.: Sculpture by Lehmbruck; to March 11.

Kleemann Galleries, 38 E. 57 St.: Prints by Thomas Nason. Paintings by Eugene Higgins.

M. Knoedler, Inc., 14 E. 57 St.: 15th & 16th Century Prints; March 6-25.

C. W. Kraushaar Art Galleries, 730 5th Ave.: Paintings & Water Colors by Charles Kaesela; March 20-April 8.

Julien Levy Gallery, 15 E. 57 St.: Paintings by Leonor Fini; to March 14. Salvador Dali; March 14-April 4.

Lilienfeld Galleries, 21 E. 57 St.: Paintings by Derain; to March 11.

Metropolitan Museum of Art, 5th Ave. & 82 St.: American Pewter; March 11-April 16. Victorian & Edwardian Dresses; March 14-April 23.

Midtown Galleries, 605 Mad. Ave.: Paintings by Miron Sokole; March 7-21. Paintings by Doris Rosenthal; March 22-April 4.

Milch Galleries, 108 W. 57 St.: Figure Paintings by American Artists; March 6-31.

Charles L. Morgan Galleries, 37 W. 57 St.: Paintings & Sculpture by Eugenie Marron; March 1-15. Oils by Olive Leonhardt; March 21-April 8.

Morton Galleries, 130 W. 57 St.: Paintings by A. F. Levinson; March 6-18.

Municipal Galleries, 3 E. 67 St.: Work by New York Artists.

Museum of the City of New York, 5th Ave. & 103 St.: Currier & Ives Prints of the New York Scene.

New York Public Library, 5th Ave. & 42 St.: Prints by Gavarni.

Georgette Passedoit Gallery, 121 E. 57 St.: Paintings by Amedée Ozenfant; to March 11.

Perls Galleries, 32 E. 58 St.: Paintings by Olga Sacharoff & Otho Lloyd; to March 18.

Pierpont Morgan Library, 29 E. 36 St.: French Art; to March 15.

F. K. M. Rehn Gallery, 683 5th Ave.: Paintings by Patrick Morgan.

Schaeffer Gallery, 61 E. 57 St.: Dutch 17th Century Paintings; to March 15.

Studio Guild, 730 5th Ave.: Paintings by Henry F. Bultitude; March 6-18. Sarah Bard; March 20-April 1.

Sullivan Gallery, 460 Park Ave.: Paintings by Carroll Tyson, Henry McCarter, Adolphe Borie; March 7-25.

Uptown Galleries, 249 West End Ave.: Paintings by Contemporary American Artists.

Valentine Gallery, 16 E. 57 St.: Utrillo Retrospective Exhibition; to March 4.

Walker Galleries, 108 E. 57 St.: Paintings by James Peale and Family; to March 11.

Whitney Museum of American Art, 10 W. 8 St.: Contemporary American Water Colors; to March 15.

NORWICH, CONNECTICUT

Slater Memorial Museum: Contemporary American & British Prints; to March 8.

OAKLAND, CALIFORNIA

Oakland Art Gallery: Annual Exhibition of Oil Paintings; March 5-April 9.

PHILADELPHIA, PENNSYLVANIA

Philadelphia Museum: Flemish Paintings; March 25-April 25.

PITTSBURGH, PENNSYLVANIA

Carnegie Institute: 29th Annual Exhibition Associated Artists of Pittsburgh; to March 12. Glackens Memorial Exhibition; to March 15.

(Continued on page 188)

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